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The
Quarterly Journal
OF THE LIBRARY OF CONGRESS





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The Quarterly Journal

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Editor's Note

General Order No. 1793 issued from the Office of the Librarian of Congress to the members of the staff and dated October 22, 1962, announced "the establishment of the Children's Book Section in the General Reference and Bibliography Division of the Reference Department." The new section, the order continued, was to have as its functions:

Preparation of bibliographies and provision of specialized reference services with respect to children's literature in the collections of the Library of Congress;

Identification of holdings and gaps in children's literature in the Library of Congress and development of the LC collection of juvenile literature;

Cooperation with other units in the Library of Congress having reference, acquisition, custodial, and processing responsibilities respecting children's literature;

Participation in the further development of the national library resources for research and study in the field of children's literature.

This modest statement marked the end of long years of imaginative thinking, careful study, generous cooperation, and plain hard work on the part of many individuals both within and without the Library walls. It also marked a beginning, the beginning of an undertaking considered highly unusual for a national library, that today, on its 10th anniversary, is no longer an experiment but rather an ongoing program that has proved its worth.

There were no "children's books" in the collection that Congress purchased from Thomas Jefferson in 1815, but there were books that children could have read—Aesop's and La Fontaine's fables and the *Iliad* and the *Odyssey*, for example. In the succeeding years, children's books made their way into the Library through the usual acquisitions channels but received no special treatment.

Nor was this unusual in the 19th century. Children's rooms in public libraries were to come into full flower in the 20th century when librarians, teachers, and parents—all involved in new educational methods or affected by them—began to seek books suitable to children's interests and needs. Publishers, aware of this development, set about establishing children's departments and formulating definite policies and programs for the publishing and marketing of juvenile literature.

In the mid-forties, the American Association of University Women and the Association for Childhood Education International, both with headquarters in Washington, believing that their work would be furthered if access to the children's books in the LC collections could be improved, appointed a joint committee to obtain a consultant on children's literature at the Library of Congress. Mrs. Catherine Cate Coblenz, a Washington writer of juvenile historical stories; Mrs. May Hill Arbuthnot, then children's literature specialist from Western Reserve University; Mrs. Malbone Graham, AAUW; and Delia Goetz, U.S. Office of Education, formed the original committee. Mary E. Leeper, ACEI executive secretary, and Mrs. Harriet Ahlers Houdlette, AAUW associate in childhood education, and later her successor Charlotte M. Heinig, were advisers to the committee.

As a result of the recommendations of the AAUW and the ACEI, as well as those from a number of other national organizations, educators, and librarians, Librarian of Congress Luther Evans included in his 1947 budget request positions for a consultant in children's literature and

Continued on page 165

„Maar hij heeft niets aan!”

А король-то голый!

Oh! il n'a rien sur lui!

آ، آ، صانیرم هیچ البسهی یوق!

Καλέ, ὁ βασιλεὺς εἶναι γυμνός!

Olha ... o gran-duque vae nú...

قال اخيراً ولله ما بالكم ارى انه عريان

Žiūrėkite, karalius visai nuogas!

»sunauvfa-una tamatakángitsok«!

ער איז דאך גארנישט אנגעטאן!

Ma il re non è vestito! Non ha abiti addosso.

【國王身上一件新衣也沒有!】

Arabic, Chinese, Dutch, French, Greek, Greenlandic, Italian, Lithuanian, Portuguese, Russian, Turkish, and Yiddish translations of the phrase in which the child makes his observation about the Emperor's attire are from H. C. Andersen, *Kejserens nye Klæder paa femogtyve sprog* (*The Emperor's New Clothes . . . in Twenty-five Languages*) (Copenhagen, C. A. Reitzel, 1944), Jean Hersholt Collection of Hans Christian Andersen, Rare Book Division.

Translations used by permission.

A Translator's Opinions

by Erik Haugaard

Each age is cursed with its own particular disease; and though we can clearly see the sickness of the preceding generation, we are blind to our own, sometimes even believing the growing cancer to be a sign of health. The world exists only as long as we breathe; and therefore our own times truly have to be, if not the best, at least the most important. The poet usually knows better, for he belongs to a profession with a most singular trait; it cannot progress. The scientist can snicker at the naiveté of those generations before his own; the poet cannot unless he is a fool, for he expresses his own individual reaction to the common lot of all men. This is why we have something called classical literature. The Greek soldier besieging Troy had the same nightmares before the attack as does the modern soldier who is facing death while his young body is shouting life; and whether it comes from a spear, an arrow, or a bullet is really a minor matter. Love, death, age; the eternal problems remain; and they cannot

be solved, and yet they must be dealt with for us to achieve some measure of happiness. Art, music, and poetry do soothe, do give a measure of tranquility amidst the storm. We can live without them, as indeed many people do; but not without being more lonely, more frightened, and infinitely more lost.

Because I believe that the art and literature of yesterday must be the foundation of our modern literature, the project of translating Hans Christian Andersen's fairy tales and stories pleased me. Naturally, there would have been no particular point in performing such a task if I had thought earlier translations adequate. The Danish language has developed not as a literary language but as a spoken one; therefore, pronunciation, emphasis, and pauses are of tremendous importance for understanding it. Unfortunately, these points are especially difficult for an adult to grasp, since he usually learns by sight and studying, rather than by the child's method of listening to those around him and copying them. Almost all of the earlier translators of Hans Christian Andersen came into contact with the Danish language as adults. I shall not censure them, for that would be ridiculous. My own ability was handed to me by chance, and therefore is nothing which I have a right to brag about. Until my 17th year I was a Dane who knew a few words of English, which I pronounced so badly that only another Dane

Mr. Haugaard is a Dane who writes in English and now lives in England. His children's novels, first published in the United States, include *Hakon of Rogen's Saga*, *A Slave's Tale*, *Orphans of the Wind*, *The Rider and His Horse*, *An Untold Tale*, and *The Little Fishes* (winner of the Jane Addams Children's Book Award). His translations of the stories of Hans Christian Andersen will be published in a two-volume edition in 1973.

for Quidet i før det skæde vi lade dig se om,
 for ved det kongede for de.

Sammenfærmene, som for stille kom det
 færdig med grunden for ad færdig, ligesom
 om de lade. Odet og i de gæd og færd i færd,
 de lade, der lade sig ude med et de inge
 ting kunde se.

Den gæd Eiferen i forvarsten under
 den delig forvarsten og alle Mængde
 for gæd og i Mængden lade: "Gæd
 for Eiferen ude Elader & for mageløst!
 færdig delig Odet, som færdig
 færdig ~~færdig~~ færdig! - Dagen ude lade
 sig ude med et for indet færdig, for færdig
 færdig for jo der lade i færdig, alle
 ude ude dæm. Dagen af Eiferen
 Elader færdig færdig færdig.

"Den drage man sig igtig foran for færdig
 gang sig gæd i forvarsten eller lade og
 i færdig færdig, lade Eiferen og færdig
 Dagen lade om færdig færdig ude Elader.



J. S. Andersen

could understand them. War—chance—thrust me into the English-speaking world while there was still enough child in me to acquire another native language. I thought and dreamt in English as I once had in Danish. I managed to become identical twins: one spoke Danish, the other English.

Andersen is the most common of Danish names; it means the son of Anders, as Hansen means the son of Hans. There are tens of thousands of Andersens in Denmark; and yet, there is only one Andersen. When a Dane says Andersen with more than the usual emphasis on the *A*, any other Dane knows that he is talking about Hans Christian.

A native son who achieves success beyond the borders of both his country and time becomes part of the topography of his native land. To an Englishman Shakespeare exists as much as London or Land's End; and one's not having read his works does not mean that he does not belong to one's world, anymore than not having been in London would make a man from the Midlands doubt that that gigantic city is there, stretching along either side of the Thames.

This very acceptance of a man's greatness often leads to our not knowing him, for a great man, like a large city, is given room in our minds for so many inconsistencies that we are liable to be uncritical and accept all hearsay as truth. Before I started translating Andersen, I thought I knew a great deal about him. I had read some of his fairytales—those that everyone else had read. As for Andersen the man, I knew what my schoolteachers had taught me. It is a very usual and praiseworthy endeavor to humanize the gods; and therefore an absurd little story like the one about Shakespeare's having left his second best bed to his wife is known to everyone, just as Socrates' quarrels with his wife are more part of common knowledge than his philosophy. We Danes are no different from any other nation, and as I read more and more of Hans Christian Andersen, I began to realize that what I had been taught as fact was nothing but gossip—and some of it malicious. It is well to remember that anecdotes about a famous man are not recorded only by his friends.

The picture I had been given of Hans Christian Andersen was strange, indeed. A kind of circus clown who was vain and foolish. He was fright-

ened of being buried alive and of dying in a hotel fire. He dressed so tastelessly as to appear ridiculous, was easily offended, and was constantly falling in love with women who did not care for him. How such a man ever should have been able to write works of genius my teachers never explained, for the very good reason that they had never thought about that question themselves. They were merely repeating what they had learned; and after all, was it not true? Andersen did carry a rope with him when he traveled in order to be able to escape through a window if his hotel caught on fire. Anyone who has stayed on the third floor of a hotel on the Left Bank in Paris would probably find this good sense rather than an idiosyncrasy. In the half-timbered hotels and inns of Europe, with their narrow staircases and passageways, fires were common and often fatal to the guests. The more I investigated these little eccentricities, the less eccentric they became. I realized that courage, and not cowardice, was a dominant trait in Andersen's character. Traveling during the middle of the 19th century was neither easy nor safe; and Andersen traveled widely. At one point when he was in Constantinople, he had an opportunity to take passage on a steamer sailing up the Danube; but just as he was about to depart, he was told that there was a revolt in Bulgaria and that being in that area might be dangerous. Like a sensible man, he thought the situation over carefully and then decided that his life was not so valuable that fear of losing it should make him change his plans and miss such a marvelous voyage.

But what was Andersen like—the real Andersen? We have heard that question so often that we are not aware how silly it is. Newspapers, television, and other mass media have convinced us that every man wears a mask and that every closet contains a skeleton.

Andersen was what Andersen wrote. All the characters in his works are subject to human frailties; and these Andersen could describe because he had them himself. A poet cannot wear a mask; he must show every part of himself in order to create. He writes out of self-knowledge; he has no choice but to expose himself. In his stories and fairytales Andersen gave us a much more accurate picture of himself than the best Hans Christian Andersen scholar can offer us.

After you have—word by word—translated your way through all of Andersen's stories and fairytales, you do have an image of his universe and a knowledge of his ideals, hopes and view of mankind. The trinity—the three values which could not be questioned—were beauty, truth, and goodness. None of these was abstract to Andersen; each stood for something very concrete. Beauty was nature, and art and architecture were a reflection of it. But beauty was separate from goodness. The beautiful was not necessarily pastoral; the storm and the tempest had beauty in them as well. The good, as Andersen conceived of it, was partly embodied in kindness and charity. It was active rather than passive; not the hermit's prayers, but deeds.

Truth was something that could be found if you searched for it. It existed, and to try to discover it was the noblest duty of all. Truth was the real divinity, who had, indeed, the power to set one free. Andersen belonged much more to the 18th century than to the 19th. Victorian morality never really became his own. He disliked hypocrisy, which he made fun of again and again; this was the seven-headed dragon that guarded the stolen princess, and it had to be killed. Andersen's belief that truth was concrete does not mean that he thought it was expressed by any particular political, religious, or philosophical system. Truth was a star in the heaven, shining brightly down on earth.

The duty of the poet was to say, like the child in "The Emperor's New Clothes," "He has nothing on!" To perform that task, he had to be free. How important freedom was to Andersen can be assumed from the fact that he had no wish to own anything at all. He lived out of a suitcase, in hotel rooms, although he could easily have afforded a home of his own.

The nightingale visits the houses of the rich and the poor, and he sings in both places; but his own nest is somewhere in the forest. This is a romantic view of the artist; and one which is not much in favor today, when everyone is asked to take sides, as if even the most complicated questions could be answered by either yes or no. Certainly there is much to be gained from living at court; but a price must be paid for it: "Yes, the nightingale was a success. He was to have his own cage at court and permission to take a walk twice during the day and once at night. Twelve

servants went with him; and everyone of them held onto a silk ribbon that was attached to the poor bird's leg; and they held on tight."

Andersen started his career as a writer during the height of romanticism. Plays and novels were peopled by Moorish slaves, princes, and counts: a fairytale in pastiche. This literature stood in the sharpest contrast to the folklore and fairytales that Hans Christian Andersen had heard as a child, which, as he has mentioned in his notes, were often so bawdy as to be unprintable; but then so was the world he came from. A long time was yet to pass before descriptions of the gutter would be allowed and applauded. Andersen's first works were plays; and as if he knew he were trespassing on foreign territory, he did his best to imitate the manners of the proprietors.

When he adopted the fairytale, Andersen performed a miracle: he escaped the fetters of the literary fashion of his times. The rich owned so much and the poor so little; but the folktale and the fairytale belonged to the latter, and Andersen treated them as if they were his own personal property. He kept their simplicity and realism but refined them enough so that they became literature.

The quality that appeals to us in fairytales is their timelessness and placelessness; that is why we read Persian or Chinese fairytales as avidly as those from our own country. They are part of the dream world belonging to all men, regardless of creed, language, or geography. In his notes Andersen records with pride that his tale "The Story of a Mother" had become a great success among the Hindus; but it is not really so surprising. The mother in the story is not Danish; she does not even have a name; she is merely a mother.

Andersen's view of his fellow human beings was sharp and critical but also kind. The emperor in "The Emperor's New Clothes" is really a nice fellow; he is laughable and ridiculous, but Andersen laughs with indulgence. He recognized that the world was full of vain, conceited, and petty men and women; but if one judged them too harshly, one might end up as one of them oneself. He believed that the good and the kind were a minority as were the evil; but both existed and gave dimension to the stage on which we play our parts.

What was evil to Andersen? Nothing as com-

plicated as our modern definition; it was merely the opposite of goodness.

Although the world was populated by vain and foolish puppets, life itself was good and beautiful. This love of life, to be found in all of Andersen's fairytales, is, I think, one of the reasons his stories have become so beloved throughout the world. Here is no silly optimism nor sentimentality; fate can be cruel; and yet after having read his fairytales, one loves life a little bit more. In "The Little Mermaid" the young prince, who has chosen to marry another, and his bride, whose wedding night turns the little mermaid into foam, are good human beings; and one wishes them happiness.

I think there is yet another reason why his stories and fairytales are as popular as they are. He dealt at all times with common faults and virtues which made instant identification possible. The title of emperor was never allowed to stand in the way of the reader's recognizing him as a man.

Often it has been asked how Andersen could so easily find patrons who were willing not only to support him financially but also to accept him socially. This poor, ungainly boy from the provinces by his very presence brought to the skeptical, sophisticated, upper class drawing rooms of Copenhagen memories of youth, of hopes which long ago had died. He accepted as fact what these people had reluctantly come to think of as fiction. He insisted that because the blood was still pulsing in his veins, it must be doing the same in theirs.

It is not surprising that a man as concerned about social problems as Andersen also was interested in the future. During his lifetime the first railroad was built in Denmark and the telegraph was invented. Science fascinated him. He saw all its possibilities both for good and evil. A hundred years ago he could talk about air travel as the method of journeying in the future and about air pollution. He also observed that there was a relationship between the speed of travel and man's ability to experience. The future of science he could predict; but about the future of art and poetry he was in doubt. In his essay "The Twentieth Century Muse" (which he included among his stories and fairytales), he discussed art in our time without coming to any conclusions; but he foresaw the plight of modern art, strug-

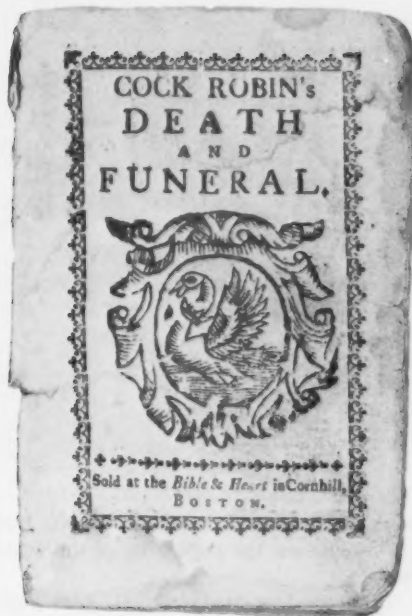
gling merely to exist. In this, too, he may have been right; I doubt if our century will be remembered for the sake of its art or poetry.

The value of Andersen—or indeed, any great writer—lies in his ability to bring into perspective and give dimensions of correct proportion to our private worlds. Our backgrounds and our personal problems are a series of mirrors in which we see the world reflected. These mirrors are imperfect—always curved and sometimes cracked. What we see is neither true nor real—a distorted world grins back at us. But when we read the works of a great writer, we accept his mirror instead of our own. For a moment, at least, we see the world as he saw it; and when we return to our own, we do not forget completely what we have seen. The reading of "The Ugly Duckling" by an ugly duckling who has just experienced all the discomfort and pain of being pecked by the hens, ducks, geese, and turkeys in the henyard may save that poor suffering creature from the added, unbearable, misery of bitterness. For Andersen holds up the true mirror to the bedraggled bird. He agrees that it is hard to be different and to have to bear the ridicule and hate of every other fowl in the henyard; but then he asks whether one really could expect anything else. It is also hard not to be born a swan, to be condemned to being one duck among many ducks. Yes, the ugly duckling suffers, that is not to be denied; but his reward is great. He hears the beat of his own strong wings; and looking down at the tame goose below, he knows that he would not trade his power for the trough full of grain.

The world exists only as long as we breathe, that is true; but that it is we, and not the world, who die is true, too. We accept that; and therefore we divide time into future and past. We wish about things that belong to tomorrow, and we dream about those belonging to yesterday. But the works of great artists escape our divisions of time; they stand outside it and belong to all times. Maybe this ability to survive without loss of vitality, which great works of art possess, is the only definition of truth that mankind shall ever know. I believe this to be so; therefore, I consider it a great honor and privilege to have been given the opportunity of translating Hans Christian Andersen's stories and fairytales; may I not have put any blemish on his mirror.

by Virginia Haviland

Who Killed Cock Robin?



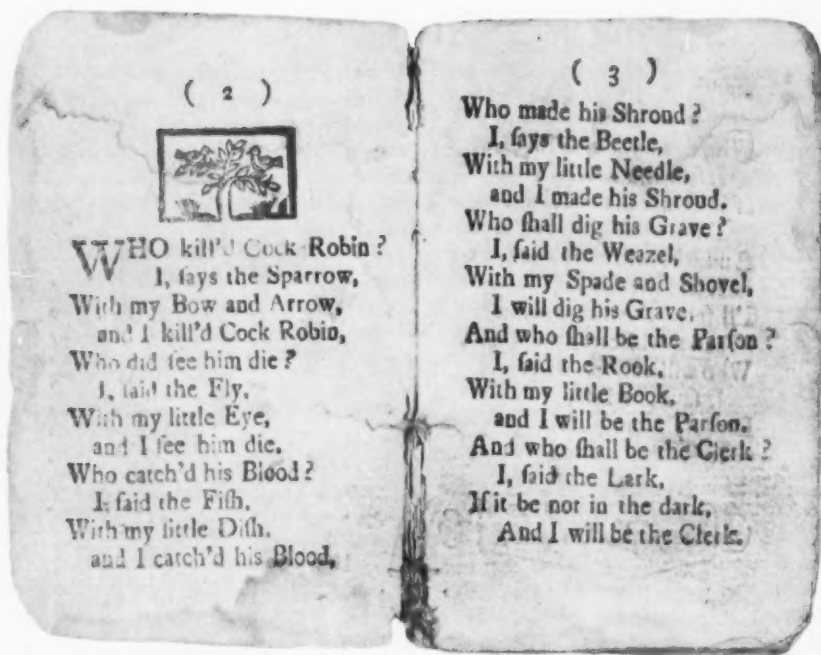
Depositions in the Collections of the Library of Congress

The history of traditional nursery rhymes has intrigued scholars, including the scientific folklorists, for many years, and it has persisted in being a substantial area for study in children's literature, since the verses have remained a vital part of inherited literature for any child fortunately exposed to them.

One of the best known sequences of traditional rhymes that has come down to us via oral tellings and in printed form from early days of the chapbook or toy book contains the truly "doleful"

tale about the death of Cock Robin and sequel written-to-order verses which invented his earlier marriage to Jenny Wren. The tracing of their history has delighted investigators, including Peter and Iona Opie, those famous historians of nursery lore. They note the earliest recording of the "death" to have been about 1744 and the "marriage" in 1806. The Opies were able to report in their valuable reference tool *The Oxford Dictionary of Nursery Rhymes*¹: It has been said that John Harris commissioned the writing of the story with the idea of making it a forerunner to the already well-established rhyme "The death and burial of Cock Robin." They

¹Virginia Haviland is head of the Children's Book Section.



comment further that the tale of the marriage never achieved the popularity of the death and burial.

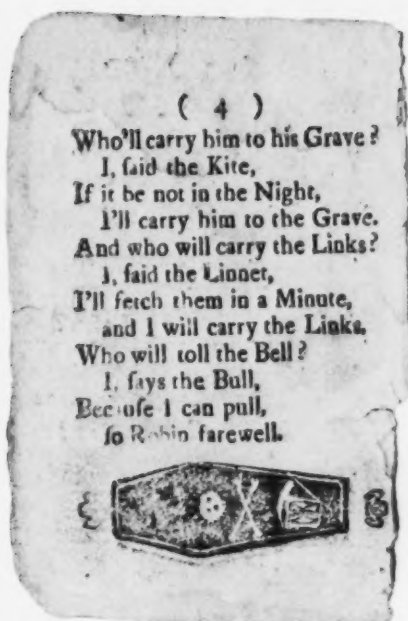
In succeeding analyses the Opies point out that two theories prevail about this rhyme: "One is that it originates with the intrigues attending the downfall of Robert Walpole's ministry (1742). . . ." This statesman's profound influence on 18th-century politics was indeed widely lampooned in the pamphlets, newspapers, plays, and ballads of his day. The Opies' other theory is that the rhyme is "related to similar metrical pieces known in Europe and emanates from some early myth, the Norse tale of the death of Balder being suggested."

The editions of *Cock Robin* illustrated here are selected from the Library's large holdings of this nursery lore in its two parts. American chapbook editions had begun to appear by 1780.² The Library of Congress owns the only known copy of that very early tiny toy book, *Cock Robin's Death and Burial* (Boston: Sold at the Bible & Heart in Cornhill, 1780), which came to the Library on December 1, 1940, as part of Frank

J. Hogan's substantial gift of 86 rare children's books. In the rare book collections also is a copy of the larger chapbook edition of 1798, *The Death and Burial of Cock Robin; With the Tragical Death of A, Apple-Pie: The Whole taken from the original Manuscript, in the Possession of Master Meanwell* (Boston: Printed and sold by S. Hall, No. 53, Cornhill, 1798). Each of these 18th-century items is reproduced here complete, as is another important early American edition entitled *Death and Burial of Cock Robin, with the Story of the Farmer's Daughter to which is added The Tragical death of A-Apple Pie* (Philadelphia: Adams, 1808).

Later Library of Congress chapbook editions of the "death and burial" include one printed about 1820 by that well-known producer of chapbooks, J. Kendrew of York, England. It is reproduced here in part; the same printer's 1820 *Courtship, Marriage and Pic-Nic Dinner of Cock Robin* is offered in its entirety.

If something of the history of early printing is exhibited in the appearance of these varying editions, we can also see changes in language,



content, and even point of view as the verses have been transmitted through the decades and across the Atlantic. The elaborated edition of 1798 also gives a picture of social life in its description of a party at a country house where the rhymes were composed in honor of Miss Prudence's pet Cock Robin, dead from falling off his perch when startled. With the 1808 edition illustrated here, one can see the transition to "s" from the old form that looks like "f." The "link" as a lighting device in early days was used up to the edition of 1812 and sometimes later, though "light" appears in 1812. A range of developments occurred in the cast of characters. To the 1780 version, that of 1798 adds the owl, dove, wren, thrush, and bull, thus lengthening the rhymes considerably. With the edition of 1821, another gift from Frank J. Hogan, one finds the sparrow converted from a bragging villain into a clumsy and repentant hero of sorts:

'Bad shot, he did confess,
 'And sorry for't was he;
 'He aim'd at Wantonness,
 'But hit Fedelity.

'At Cuckoo, wile and sly
 'Who's ever on the catch
 'Into a nest to fly,
 'When husband's not on watch.'²

In this version, furthermore, one read about "Jane," not "Jenny."

Reproductions of these verses and portions of other editions also reveal clear differences in illustrative interpretation. The often crudely printed early woodcuts and engravings were occasionally handcolored, sometimes splotchily; later ones appeared printed in color, as the undated copy (New York: Shelton, 18 —) "printed in oil colors." Few picture-book editions followed McLaughlan's garish printing and the travesties of other early 20th-century publishing, but collections of Mother Goose rhymes using the forceful early versions attest to the verses' continued virility of appeal for children and their stimulus for artists who have interpreted them in a variety of media. From Jessie Willcox Smith and Garry MacKenzie to Raymond Briggs and Barbara Cooney, whose work is for a picture book, modern pictorial storytelling has become freer, occasionally humorous. The rhymes undoubtedly will go on to challenge many more book artists to come.

NOTES

¹ Oxford: Clarendon Press, 1951.

² d'Alté Welch, *American Children's Books Printed Prior to 1821*. (Worcester: American Antiquarian Society, 1972). The same is indicated in the National Union Catalog.

³ *The Tragi-Comic History of the Burial of Cock Robin; with the Lamentation of Jenny Wren; the Sparrow's Apprehension; and the Cuckoo's Punishment. Being a sequel to the Courtship, Marriage, and Pic-Nic Dinner of Robin Red-Breast and Jenny Wren* (Philadelphia: Benjamin Warner, 1821), p. 9.

1798

THE
DEATH AND BURIAL
OF
COCK ROBIN;

WITH THE
TRAGICAL DEATH
OF

A, Apple-Pie :

The WHOLE taken from the
original Manuscript, in the Posses-
sion of

MASTER MEANWELL,

BOSTON :

Printed and sold by S. HALL, No. 53, Cornhill,

1798.

14 *The Death and Burial*

AN ELEGY
ON THE DEATH AND BURIAL OF
COCK ROBIN.

WHO kill'd *Cock Robin* ?
I, says the *Sparrow*,
With my bow and arrow ;
And I kill'd *Cock Robin*.



This is the *Sparrow*,
With his bow and arrow,

of Cock Robin. 15

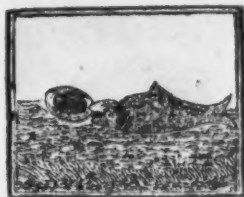
Who saw him die ?
I, said the *Fly*,
With my little eye ;
And I saw him die.



This is the *Fly*,
With his little eye.

16 *The Death and Burial*

Who catch'd his blood ?
 I, said the *Fish*,
 With my little dish ;
 And I catch'd his blood.



This is the *Fish*,
 That held the dish.

of Cock Robin. 17

Who made his shroud ?
 I, said the *Beetle*,
 With my little needle ;
 And I made his shroud.



This is the *Beetle*,
 With his thread and needle.

18 *The Death and Burial*

Who shall dig his grave ?
 I, said the *Owl*,
 With my spade and shov'l ;
 And I'll dig his grave.



This is the *Owl* so brave,
 That dug *Cock Robin's* grave.

of Cock Robin. 19

Who will be the parson ?
 I, said the *Rook*,
 With my little book ;
 And I'll be the parson.



Here's parson *Rook*,
 A reading his book.

20 *The Death and Burial*

Who will be the clerk?
 I, said the *Lark*,
 If it's not in the dark;
 And I'll be the clerk.



Behold how the *Lark*,
 Says Amen, like a clerk.

of Cock Robin. 21

Who'll carry him to the grave?
 I, said the *Kite*,
 If it's not in the night;
 And I'll carry him to the grave.



Behold the *Kite*,
 How he takes his flight.

22 *The Death and Burial*

Who will carry the link?
 I, said the *Linnet*,
 I'll fetch it in a minute;
 And I'll carry the link.



Here's the *Linnet* with a light,
 Although it's not night.

of Cock Robin. 23

Who'll be chief mourner?
 I, says the *Dove*,
 For I mourn for my love;
 And I'll be chief mourner.



Here's a pretty *Dove*,
 That mourns for her love.

24 *The Death and Burial*

Who'll bear the pall ?
We, says the *Wren*,
Both the cock and the hen ;
And we'll bear the pall.



Here's the *Wrens* so small,
Who held *Cock Robin's* pall.

of Cock Robin. 25

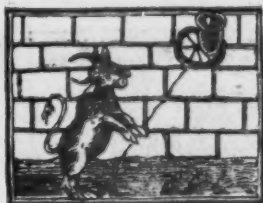
Who'll sing a psalm ?
I, says the *Thrush*,
As she sat in a bush,
And I'll sing a psalm.



Here's a fine *Thrush*,
Singing psalms in a bush.

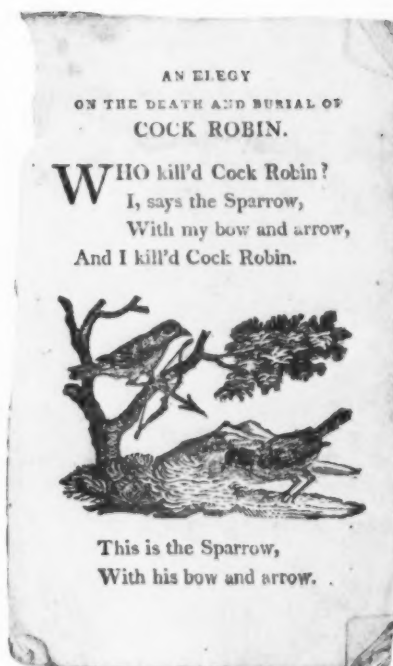
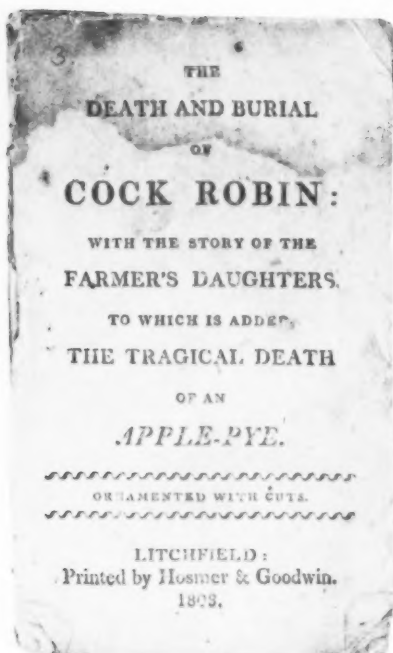
26 *The Death and Burial*

Who will toll the bell ?
I, says the *Bull*,
Because I can pull,
So *Cock Robin* farewell.



All the birds in the air
Fell to sighing and sobbing,
When they heard the bell toll
For poor *Cock Robin*.

1808



6

Who saw him die?
 I, said the Fly,
 With my little eye,
 And I saw him die.



This is the Fly,
 With his little eye.

7

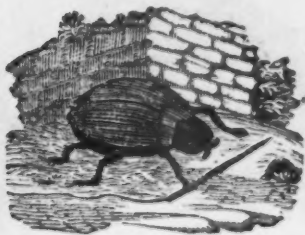
Who catch'd his blood?
 I, said the Fish?
 With my little dish,
 And I catch'd his blood.



This is the Fish
 That held the dish.

8

Who made his shroud,
 I, said the Beetle,
 With my little needle,
 And I made his shroud.



This is the Beetle,
 With his thread and needle.

9

Who shall dig his grave,
 I, said the Owl,
 With my spade and shov'l,
 And I'll dig his grave.



This is the Owl so brave,
 That dug Cock Robin's grave.

10

Who will be the Parson?
 I, said the Rook,
 With my little book,
 And I'll be the Parson.



Here's parson Rook,
 A reading his book.

11

Who will be the clerk?
 I, said the Lark,
 If 'tis not in the dark,
 And I will be the clerk.



Behold how the Lark
 Says Amen, like a clerk.

12

Who'll carry him to the grave?
 I, said the Kite,
 If 'tis not in the night;
 And I'll carry him to the grave.



Behold now the Kite,
 How he takes his flight.

13

Who will carry the link?
 I, said the Linnet,
 I'll fetch it in a minute,
 And I'll carry the link.



Here's the Linnet with a light,
 Altho' 'tis not night.

14

Who'll be the chief mourner?
 I, said the Dove,
 For I mourn for my love,
 And I'll be the chief mourner.



Here's a pretty Dove,
 That mourns for her love.

15

Who'll bear the pall?
 We, says the Wren,
 Both the cock and the hen,
 And we'll bear the pall.



See the Wrens so small,
 That bore Cock Robin's pall.

16

Who'll sing a psalm?
 I, says the Thrush,
 As she sat in a bush;
 And I'll sing a psalm.



Here's a fine Thrush,
 Singing psalms in a bush.

17

Who'll toll the bell?
 I, says the Bull,
 Because I can pull,
 So Cock Robin farewell.



All the birds in the air
 Fell to sighing and sobbing,
 When they heard the bell toll
 For poor Cock Robin.

n.d.

COCK ROBIN.

Who kill'd Cock Robin?
I, said the Sparrow,
With my bow and arrow,
And I kill'd Cock Robin.



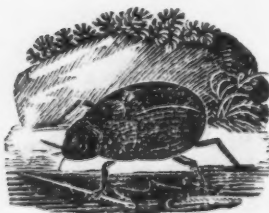
This is the Sparrow,
With his bow and arrow

NEW-YORK:
PUBLISHED BY S. KING,
148 FULTON-STREET.



4

Who made his shroud?
I, said the Beetle,
With my little needle,
And I made his shroud.



This is the Beetle,
With his thread and needle.

5

Who shall dig the grave?
I, said the Owl,
With my spade and shovel
And I'll dig his grave.



This is the Owl so brave,
That dug Cock Robin's
grave.

2

Who saw him die?
I, said the Fly,
With my little eye
And I saw him die.



This is the Fly,
With his little Eye.

3

Who catch'd his blood?
I, said the Fish,
With my little dish,
And I caught his blood



This is the Fish,
That held the dish.

6

Who'll be the parson?
I, said the Rook,
With my little book,
And I'll be the parson.



Here parson Rook,
Stands on his book.

7

Who'll be the clerk?
I, said the Lark,
If 'tis not in the dark,
And I'll be the clerk.



Behold how the Lark
Says amen, like a clerk.

8

Who'll carry him to the grave?
I, said the Kite,
If it's not in the night,
I'll carry him to the grave.



All the birds in the air
Began to sigh and to mourn,
When they found Cock Robin
To the graveyard had gone.

1820?

THE
COURTSHIP, MARRIAGE,
AND
PIC NIC DINNER
OF
COCK ROBIN
AND
JENNY WREN.



YORK :
Printed by J. Kendrew, Colliergate, York.

2



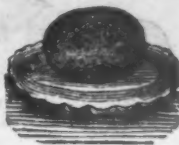
It was on a merry time,
When Jenny Wren was young,
So neatly as she danced,
And so sweetly as she sung.



3



Cock Robin said, dear Jenny,
If you will be mine,
You shall dine on cherry-pie,
And drink nice currant wine.



4



Says Jenny, I love cherry-pie,
And likewise currant wine,
So tho' I blush behind my fan,
To-morrow I'll be thine.



5



The Cock then blew his horn,
To let the neighbours know,
This was Robin's wedding-day,
And they might see the show.



6



The Rook was the parson,
The Lark was the clerk,
He bid them make haste,
And get done before dark.



7



Then Robin and Jenny,
With the Goldfinch and Linnet,
Got all of them dressed,
And set off in a minute.



8



The Bullfinch and Nightingale,
Blackbird and Thrush,
With the Sparrow and Tom Tit,
Came from each bush.



9



O then says Parson Rook,
Who gives this maid away,
I do, says the Goldfinch,
And her fortune I will pay.



10



Now happy be the bridegroom,
And happy be the bride;
And may not man, nor bird, nor beast
This happy pair deride.



11



The marriage being over,
They sat down to dine,
They eat cherry pie,
And drank currant wine.



12



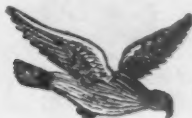
The Raven brought chesnuts,
The owl brought some wheat,
The pigeons brought tares,
There was plenty to eat.



13



Then each took a bumper
And drank to the pair,
Cock Robin the bridegroom,
And Jenny the fair.



14



Then in came the cuckoo
And made a great rout,
And caught hold of Jenny,
And pulled her about.



15



The Sparrow took up
His arrow and bow,
I believe he was frighten'd,
I'm sure I don't know.



16



For the Cuckoo he miss'd
And Cock Robin he kill'd;
And all the birds mourn'd
That his blood was so spill'd.

THE ENDs

J. KENDREW, Printer, York.

n.d.



Who will carry the link?

“I,” said the Linnet,

“Will fetch it in a minute,

“And I’ll carry the link.”

Here’s the Linnet with Light altho’ ’tis not Night.

1820?

AN ELEGY
ON THE
Death and Burial
OF
COCK ROBIN.

Ornamented with Cuts.

YORK.

Printed by J. Kendrew, 23, Colliergate.

c 1820?

COCK ROBIN.

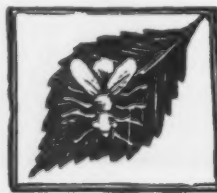
WHO kill'd Cock Robin?
I, says the Sparrow,
With my bow and arrow,
And I kill'd Cock Robin.



This is the Sparrow,
With his bow and arrow.

5

Who saw him die?
I, said the Fly,
With my little eye,
And I saw him die.



This is the Fly,
With his little eye.

6

Who caught his blood?
 I, said the Fish,
 With my little dish,
 And I caught his blood.



This is the Fish,
 That held the dish.

7

Who made his shroud?
 I, said the Beetle,
 With my little needle,
 And I made his shroud.



This is the Beetle,
 With his thread and needle.

8

Who shall dig the grave?
 I, said the Owl,
 With my spade and shov'l,
 And I'll dig his grave.



This is the Owl so brave,
 That dug Cock Robin's grave.

9

Who will be the Parson?
 I, said the Rook,
 With my little book,
 And I will be the Parson.



Here's parson Rook,
 A reading his book.

10

Who will be the clerk?
 I, said the Lark,
 If 'tis not in the dark,
 And I will be the clerk.



Behold how the Lark,
 Says Amen, like a clerk.

11

Who'll carry him to the grave?
 I, said the Kite,
 If 'tis not in the night,
 And I'll carry him to the grave.



Behold now the Kite,
 How he takes his flight.

12

Who will carry the link,
 I, said the Linnet,
 I'll fetch it in a minute,
 And I'll carry the link.



Here's the Linnet with a light
 Altho' 'tis not night.

13

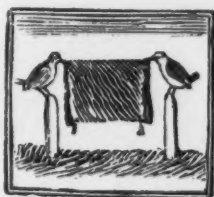
Who'll be the chief mourner?
 I, said the Dove,
 For I mourn for my love,
 And I'll be the chief mourner.



Here's a pretty Dove,
 That mourns for her love.

14

Who'll bear the pall?
 We, says the Wrens,
 Both the cock and the hen,
 And we'll bear the pall.



See the Wrens so small,
 Who bore Cock Robin's pall.

15

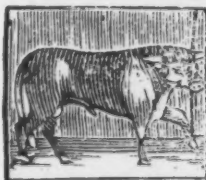
Who'll sing a psalm?
 I, says the Thrush,
 As he sat in a bush,
 And I'll sing a psalm.



Here's a fine Thrush,
 Singing psalms in a bush.

16

Who'll toll the bell?
 I, says the Bull,
 Because I can pull,
 So Cock Robin farewell.



All the birds in the air,
 Fell a sighing and sobbing,
 When they heard the bell toll
 For poor Cock Robin.

*n.d.**THE SQUIRREL.*

Then in came the Squirrel,
And cock'd up his Tail,
And hop'd that the Party
Would please to regale
On a small Bag of Nuts
He had brought from the Wood;
If they'd please but to try,
They would prove very good.

1821



9

v.

'Bad shot, he did confess,
 'And sorry for't was he;
 'He aim'd at Wantonness,
 'But hit Fidelity.
 'At Cuckoo, wile and sly,
 'Who's ever on the catch,
 'Into a nest to fly,
 'When husband's not on watch.'

1824

COCK ROBIN'S
COURTSHIP AND MARRIAGE.



MIDNIGHT'S PRESS, NEW-HAVEN.

1824.

6



7

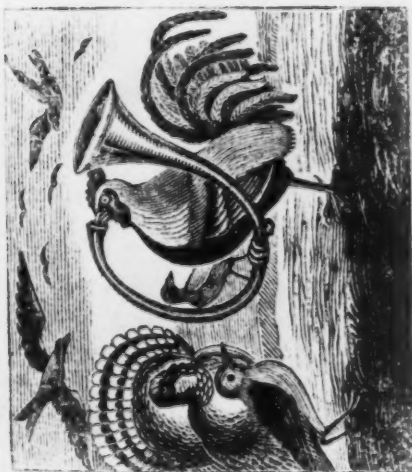
Says Jenny, "I love cherry pie,
And likewise currant wine ;
So, though I blush behind my fan,
To-morrow I'll be thine."

The Cock then blew his horn,
To let the neighbours know,
This was Robin's wedding day,
And they might see the show.

COURTSHIP AND MARRIAGE.

It was on a merry time,
 When Jenny Wren was young,
 So neatly as she danced,
 And so sweetly as she sung ;
 Cock Robin said "dear Jenny,
 If you will be mine,
 You shall dine on cherry pie,
 And drink nice currant wine."

8



9

The Rook was the parson,
 The Lark was the clerk.
 He bid them make haste,
 And get done before dark.
 Then Robin and Jenny,
 With the Goldfinch and Linnet,
 Got all of them dress'd,
 And set off in a minute.

2

10



11

The Bulfinch and Nightingale,
 Blackbird and Thrush,
 With the Sparrow and Tom Tit.
 Came each from a bush.

"O then," says parson Rook,
 "Who gives this maid away?"
 "I do," says the Goldfinch,
 "And her fortune I will pay."

12



13

Now happy be the bridegroom.
 And happy be the bride ;
 May neither man, or bird, or beast,
 This happy pair deride.

The marriage being over,
 They sat down to dine ;
 They eat cherry pie,
 And drank currant wine.

14



15

The Owl brought chesnuts,
The Raven brought some wheat,
The Pigeon brought tares,
There was plenty to eat.
Then each took a Bumper,
And drank to the pair,
Cock Robin, the bridegroom,
And Jenny, the fair.

1839?

Cock Robin.

91



The Cock, the Herald of
the day,
Now with the tidings
posts away;
His clarion loud is heard
to sound, [around;
Proclaiming to the birds
"Oh, yes! oh, yes! now
be it known,
Cock Robin hither just
has flown, [ny Wren,
And means to marry Jen-
To-morrow at the hour
of ten."

Presidents.



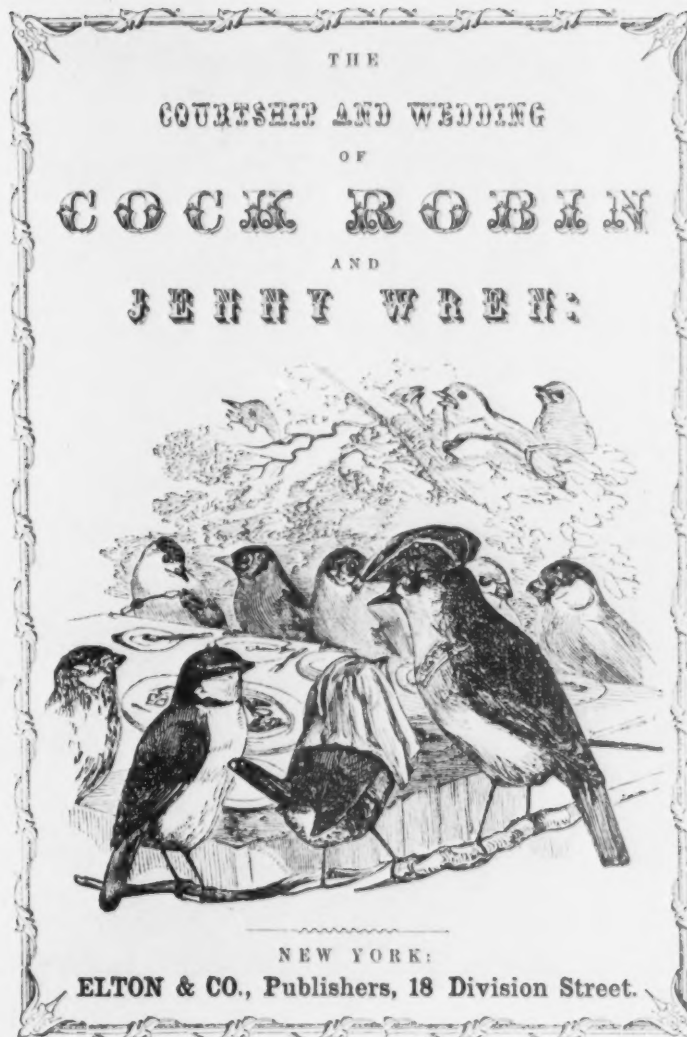
JAMES MONROE,

Fifth President of the United States, was born in Virginia, April 28th, 1758; and died July 4th. 1831, aged 73.



JOHN QUINCY ADAMS,

Sixth President of the United States, was born at Quincy, in the State of Massachusetts.

n.d.

Stereotyped by Vincent Dill, Jr., 21 & 23 Ann Street, New York.

18—?

COCK ROBIN AND JENNY WREN.



For the Cuckoo he miss'd,
But Cock Robin he kill'd!
And all the birds mourn'd
That his blood was so spill'd.

185-?



Who'll be chief mourner?
I, said the Dove;
I mourn for my love.
I'll be chief mourner.

This is the **DOVE**, that mourned for her love.

n.d.

THE DEATH AND BURIAL OF COCK ROBIN

The Death and Burial of Cock Robin.

Andante con moto.

Who kill'd Cock Ro - bin? "I," said the Spar-row; "With
my bow and ar-row I kill'd Cock Ro - bin." Who saw him die?

poco cres. *ritard.*

"I," said the Fly; "With my lit - tle eye I saw him die."

poco cres. *ritard.*

con moto. *dim.*

Who caught his blood? "I," said the Fish; "With my lit - tle dish

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo and mood are indicated by 'Andante con moto.' at the beginning. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp', 'mf', 'poco cres.', 'ritard.', and 'dim.'. The piano accompaniment features chords and moving lines that support the vocal melody.

1886

214 *Mother Goose's Nursery Rhymes.*



Who'll make his shroud?
I, said the Beetle?
With my thread and needle,
I'll make his shroud?



This is the BEETLE,
With his thread and needle.

Death and Burial of Cock Robin. 215



Who'll dig his grave?
I, said the Owl,
With my spade and show'l,
I'll dig his grave.



This is the Owl,
With his spade and show'l.

1886

Mother Goose's
Nursery Rhymes.

A COLLECTION OF

Alphabets, Rhymes, Tales, and Jingles.

WITH

220 ILLUSTRATIONS

BY

*Sir John Gilbert, R.A., John Tenniel, Harrison Weir, Walter Crane,
and Others.*

JOHN D. WILLIAMS,
50 WEST FOURTEENTH STREET,
NEW YORK.

ROBIN REDBREAST AND JENNY WREN. 95



'TWAS once upon a time
 When Jenny Wren was young,
 So daintily she danced,
 And so prettily she sung,
 Robin Redbreast lost his heart,
 For he was a gallant bird ;
 So he doff'd his hat to Jenny Wren,
 Requesting to be heard.

O dearest Jenny Wren !
 If you will but be mine,
 You shall feed on cherry pie, you
 shall,
 And drink new currant-wine,
 I'll dress you like a goldfinch,
 Or any peacock gay ;
 So, dearest Jen, if you'll be mine,
 Let us appoint the day.

Jenny blush'd behind her fan,
 And thus declared her mind ;
 Since, dearest Bob, I love you well,
 I'll take your offer kind ;
 Cherry-pie is very nice,
 And so is currant-wine ;
 But I must wear my plain brown
 gown,
 And never go too fine.

1908

102

WHO KILLED COCK ROBIN



Who caught his blood?

"I," said the Fish,
"With my little dish,
And I caught his blood."

This is the Fish
That held the dish.

Who made his shroud?

"I," said the Beetle,
"With my little needle,
And I made his shroud."

This is the Beetle,
With his thread and needle.



Who shall dig his grave?

"I," said the Owl,
"With my spade and show'l,
And I'll dig his grave."

This is the Owl,
With his spade and show'l.

Who'll be the parson?

"I," said the Rook,
"With my little book,
And I'll be the parson."

This is the Rook,
Reading the book.



1914

140

THE JESSIE WILLCOX SMITH MOTHER GOOSE

SOME little mice sat in a barn to spin,
 Pussy came by, and she popped her head in;
 "Shall I come in and cut your threads off?"
 "Oh no, kind sir, you will snap our heads off."

ROBIN Hood, Robin Hood,
 Is in the mickle wood!
 Little John, Little John,
 He to the town is gone.
 Robin Hood, Robin Hood,
 Is telling his beads,
 All in the greenwood,
 Among the green weeds.
 Little John, Little John,
 If he comes no more,
 Robin Hood, Robin Hood,
 We shall fret full sore!

FOUR and twenty tailors
 Went to kill a snail;
 The best man amongst them
 Durst not touch her tail.
 She put out her horns,
 Like a little Keyloe cow;
 Run, tailors run,
 Or she'll catch you all just now.

WHO killed Cock Robin?
 I, said the Sparrow,
 With my bow and arrow,
 I killed Cock Robin

Who saw him die?
 I, said the Fly,
 With my little eye,
 I saw him die.



Who caught his blood?
 I, said the Fish,
 With my little dish,
 I caught his blood.

1949



Who'll sing a psalm?

"I," said the thrush,

"As I sit in a bush.

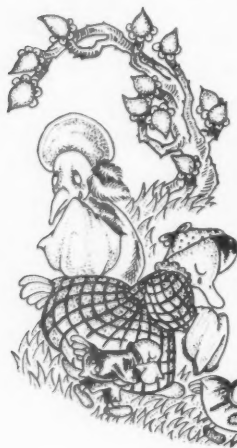
I'll sing a psalm."

Who'll toll the bell?

"I," said the bull,

"Because I can pull,

I'll toll the bell."



All the birds of the air
Fell sighing and sobbing,
When they heard the bell toll
For poor Cock Robin.



1965

Who'll toll the bell?
 "I," said the Bull,
 "Because I can pull."
 And so Cock Robin farewell.

All the birds of the air
 Fell to sighing and sobbing
 When they heard the bell toll
 For poor Cock Robin.



Above: Illustration by Barbara Cooney from The Courtship, Merry Marriage, and Feast of Cock Robin and Jenny Wren. Copyright © 1965 Barbara Cooney, and used here by permission of Charles Scribner's Sons.

Left: Illustration by Garry MacKenzie from Mother Goose. Copyright 1949 by Thomas Y. Crowell Company, Publishers. Used by permission.

1966



Who killed Cock Robin?
I, said the Sparrow,
With my bow and arrow,
I killed Cock Robin.



Who saw him die?
I, said the Fly,
With my little eye,
I saw him die.



Who caught his blood?
I, said the Fish,
With my little dish,
I caught his blood.



Who'll make his shroud?
I said the Beetle,
With my thread and needle,
I'll make the shroud.



Who'll dig his grave?
I, said the Owl,
With my pick and shovel,
I'll dig his grave.

Who'll be the parson?
I, said the Rook,
With my little book,
I'll be the parson.

Who'll be the clerk?
I, said the Lark,
If it's not in the dark,
I'll be the clerk.



Illustrations by Raymond Briggs from The Mother Goose Treasury. Copyright © 1966 by Raymond Briggs. Used by permission of Hamish Hamilton Ltd., London, and Coward, McCann & Geoghegan, Inc., New York.

Who'll carry the link?
I, said the Linnet,
I'll fetch it in a minute,
I'll carry the link.



Who'll be chief mourner?
I, said the Dove,
I mourn for my love,
I'll be chief mourner.



Who'll carry the coffin?
I, said the Kite,
If it's not through the night,
I'll carry the coffin.



Who'll bear the pall?
We, said the Wren,
Both the cock and the hen,
We'll bear the pall.

Who'll sing a psalm?
I, said the Thrush,
As she sat on a bush,
I'll sing a psalm.



Who'll toll the bell?
I, said the Bull,
Because I can pull,
So Cock Robin, farewell.



All the birds of the air
Fell a-sighing and a-sobbing,
When they heard the bell toll
For poor Cock Robin.



Illustrations from The Nonsense Book, collected by Duncan Emrich, illustrated by Ib Ohlsson. Illustrations © 1970 by Ib Ohlsson. Reprinted by permission of the Four Winds Press.



Children's Folklore

in the Archive of Folk Song

by Duncan Emrich

Folklorists approach their studies and collections in either of two ways: one, by particular genre, such as riddles, tales, ballads, superstitions of birth or death, tattooing, gestures, and myriad other subjects; or, two, by the group, i.e., Maine lobstermen, New York taxi drivers, Harvard students,

the residents of a small town in the South, librarians at their work or on the loose, families, lovers, and children.

The smallest group possible is, of course, that of two persons: a mother and her small daughter or, by way of pleasant example, two sweethearts. They have their private and special language, their special touchstones to each other. Secret, if you wish. It is their folk speech. It is a special kiss; it is a look. It is not inculcated from the outside. It is not taught or learned. It is created almost without thought, but fixed between the two. It is folk language and folklore at its simplest best. And generally there is no knowledge or concept whatsoever that it is folklore and little concept of any past tradition or future preservation.

Duncan Emrich, former chief of the Folklore Section of the Library of Congress (1945-55), is the author of a standard introductory book on American folklore, *Folklore on the American Land* (Little, Brown, 1972), and of two children's books, *The Nonsense Book* (1970) and *The Hodgepodge Book* (1972), both published by Four Winds Press. He teaches American folklore at The American University in Washington, D.C.

Which brings us to an apparent truism. Since the folk cannot preserve their folklore in any systematic fashion—they may pass on a song, or they may not; there is no *must* about it—it becomes the privilege and pleasure of the scholar-collector and of the various academic archives around the country to do so. Among the greatest of these repositories is the Archive of Folk Song in the Library of Congress. The archive has a somewhat misleading name, since its collections include much more than song. Instrumental music, dances, tales, customs and beliefs, and oral history are also featured in its holdings.

The archive came into being in 1928 under Carl Engel, chief of the Music Division and with the blessing of the Librarian of Congress, Herbert Putnam. Dr. Engel viewed the archive as a logical extension of the division's broad interest in music, particularly American music. Harold Spivacke became chief of the Music Division in 1937 and, over the decades until his retirement in 1972, nursed the fledgling archive and its closely related recording laboratory into the solid parts of the Library which they now are.

Robert W. Gordon, one of the greatest collectors of American folksong, was the first curator of the archive, and his field-recorded cylinders and fat volumes of manuscripts form part of the present holdings. Following him the curators were John A. and Alan Lomax, Benjamin A. Botkin, myself, and Mrs. Rae Korson. The present head of the archive is Alan Jabbour, and the archive's reference librarian is Joseph Hickerson.

The vast majority of noted scholars who have been engaged in the collection of folklore are represented in the holdings by their field recordings or manuscripts, by longplaying records they have edited for the Library of Congress, or by all three. The roster is a *Who's Who* of the field.

The number of cylinders, discs, and tapes in the archive's collections now exceeds 25,000, and the number of individual titles on these (songs, tales, riddles, game rhymes, and such) is more than 150,000.¹ The manuscript holdings are equally extensive and begin with the WPA folklore collection of more than a quarter million typed sheets covering almost every state in the Union. They cover such subjects as place names, superstitions, tongue twisters, tales, accounts of early settlement, folk craft, local history, weather

lore, folk medicine, family recipes, and on through a hundred categories. There are other individual manuscript holdings as well, a single example being the thousand tall tales from the South which were originally contributed to *The Progressive Farmer's Magazine* and recently donated to the archive by Russell Reaver.

In addition to making available the basic collections, the archive serves the public through its own small reading room, where students may listen with earphones to recordings of their choosing and use the reference library. This library is important to scholarship, since it contains within the one room all of the folklore journals and roughly 2,000 volumes covering all fields of folklore. It is obvious that the Library of Congress would have all the folklore journals, but it is a boon to the researcher to find them together in one place rather than scattered throughout the stacks, where they would be available only by submitting call slips for individual volumes or, with a stack permit, walking alphabetically from stack to stack—from the *Journal of American Folklore* to *West Virginia Folklore*, and hunting around for the *Southern Folklore Quarterly*, the *Kentucky Folklore Record*, the *Keystone Folklore Quarterly*, and others.

With these resources at hand—recordings, manuscripts, journals, and the published works of collectors and scholars—the researcher can happily busy himself in his particular field of interest, as I myself have done in the field of children's folklore, as Ruth Crawford Seeger did in preparing her now classic *American Folksongs for Children*, and as others have done and will do in their special areas.

Alan Jabbour estimates that of the 150,000 individual titles in the recorded collections, 10,000 are items of children's folklore, either by children or for children. Any estimate of comparable items in the WPA manuscript collection is extremely difficult to make, but I would guess that there are not less than 20,000, considering all the various genres that are represented.

A way of suggesting what children's material the collections hold is to note some of the genres and to offer brief examples of each. The classification of the games and rhymes which follows is based on that of Paul G. Brewster.² The illustrative material is drawn in the greater part from the archive.



GAMES

Ball Games

One Old Cat
Street stickball games
Ball bouncing games

Hiding Games

Hide-and-Seek games

Jumping and Hopping Games

Hopscotch
Leapfrog
Skip Rope games

Practical Jokes

When you are outdoors with a group of friends and have eaten an apple down to the core, turn to one of your friends and say:

Apple core,
Baltimore,
Who's your friend?

Throw the apple core at the person he names. (There are many of these.)

Battle Games

This is the choosing of sides for the specific purpose of battle. Some of the "battles" are rough symbolism with hollering and yelling and pulling

and running, like "King of the Mountain." Others are tougher. In my youth we played a vicious "Cops and Robbers" with sling shots and stones. It is a wonder that all survived.

Dramatic Games

Jennifer Jones
Green Gravel
The Old Witch

Lazy Mary—in abbreviated form:

Mother: Lazy Mary, will you get up?

Mary: What will you give me for breakfast?

Mother: Porridge and milk.

Mary: No, I won't get up.

Mother: Lazy Mary, will you get up?

Mary: What will you give me for supper?

Mother: A nice young man with rosy cheeks.

Mary: Yes, mother, I will get up, I will get up . . .

Guessing Games

How many fingers? (*held behind the child's back*)

Scissors, Paper, Stone (*open index and middle finger, open hand, closed fist*)

Hul Gul—How Many?

Children hold marbles, jacks, grains of corn, or other small objects in closed fist. If the guesser guesses correct number he wins all in the hand; if he guesses incorrectly, he must give the other the actual number held.)

Blind Man's Buff

Forfeit or Penalty Games

The Twelve Days of Christmas (We consider this a very pleasant Christmas song or carol now, but it was once a forfeit song. Each participant in a circle cumulatively repeated stanzas 1, 2, and 3 and so on, and whenever a player missed, a forfeit was demanded. This can be true of any cumulative song, but it is normally not so in America now.)

Any game with "Heavy, heavy hangs over thy head. . . ."

Games of Chase

Prisoner's Base

Tag games

Drop the Handkerchief

Fox and Geese

Cops and Robbers (*without the slingshots, in this case; and my students at American University inform me that children now play Cops and Hippies*)

Games of Dexterity

Marbles

Jacks

Mumblety Peg

Imitative Games

Here We Go 'Round the Mulberry Bush

Follow the Leader

Courtship and Marriage Games (Play Party Games, Kissing Games)

Here Come Three Dukes A-Riding

Skip to My Lou

Weevily Wheat

Hog Drovers

King William Was King James's Son (*and a hundred others. This is the largest single category of children's games or play party games; the "children" were very often in their early or mid-teens*)

Kissing games: Spin-the-Bottle, Post Office, Choo-Choo, and a wide variety of others

Tug of War and Similar Strength Games

Tug of War

Pulling Stick *Two boys are seated on the ground, the bottom of one's feet against those of the other, with a stick crosswise between them. Each takes hold of the stick with both hands and tries to draw the other up. (from Brewster)*

Arm Bending or Indian Wrestling *Two players rest elbows on a table and clasp hands. The one who forces the other's arm down upon the table wins.*



Games of Smaller Children

Ring Around the Rosy

The Farmer in the Dell

Frog in the Middle

*Froggie in the meadow,
Can't get out,
Take a little stick
And stir him all about.*

Children form a circle around one of their number who is squatted in the center; they repeat the rhyme several times and then suddenly break the ring, running around crying "Froggie! Froggie!" The frog tries to catch them, but if they squat and begin hopping, he must leave them alone. The game continues until all are caught, and the first one to have been caught becomes the next froggie. There are variants, of course, to this, as well as to the rhyme.

Elimination Games

Musical Chairs *A line of chairs is placed so that half face one way and half the other. There is one chair less than the number of players. The children march around the chairs to any tune or chant, and when the music suddenly stops (always unexpectedly), they rush for the chairs. One, of course, finds no chair, and he is out of the game. A chair is then removed, and the game*

starts over. The last one to sit in the last chair is the winner.

Dancing Games

I Put My Right Foot In

I put my right foot in,
I put my right foot out,
I give my right foot a shake, shake, shake,
and turn myself about.

And so on with left foot, right hand, left hand, right shoulder, left shoulder, left knee, right knee, head, and whole body.

Miscellaneous Games

Anything and everything that's left over. Brewster places Horseshoes here, but that might well go under Games of Dexterity or Skill. Anyhow, those that do not go in one of the preceding categories go here.



RHYMES

Counting-Out Rhymes There are hundreds

Monkey, monkey, bottle of beer,
How many monkeys have we here?
One, two, three,
Out goes she.

a, b, c, d, e, f, g, h, i, j, k, l,
m, n, o, p, q, r, s, t, u are out!

Game Rhymes

Hide-and-Seek

A bushel of wheat,
A bushel of cotton,
All that are not hid
Better be trottin'.

One, two, three,
Look out for me,
For my eyes are open
And I can see!

Skip Rope Rhymes

Oldsmobile, Chevrolet,
Studebaker, Ford,
Now I jump
My shining cord.

Jump, jump, jump,
Who can jump the rope?
All day long it's
Jump, jump, jump.

Ball Bouncing

Bouncie, bouncie, ballie,
My sister's name is Paulie,
She gave me a smack,
Bouncie, bouncie, ballie.

S. O. S.,
My father is a pest,
He won't give me a nickel
To see Mae West.

Catches or Sells

The lines are spoken alternately between two youngsters, the odd numbers given by the originator of the "sell" and the even numbers and eighth line going to the victim of the joke.

I saw an old dead sheep. I one it,
I two it,
I three it,
I four it,
I five it,
I six it,
I seven it,
I eight it . . .
You ate it!

Do you want a penny?
Yes.
 Go ask Jack Benny!

Teasing Rhymes

Flypaper, flypaper,
 Hooey, hooey, hooey!
 Flypaper, flypaper,
 Gooley, gooley, gooley!
 Flypaper, flypaper,
 Hope it sticks on Looie!

Spit curls on her forehead,
 Powder on her nose,
 Don't she think she's pretty,
 Out to capture beaux?



Derisive Rhymes

Mr. Sinclair is a very good man,
 He goes to church on Sunday.
 He prays to God to make him strong
 To beat the boys on Monday!

Here I stand
 Before Miss Blodgett,
 She's going to hit,
 And I'm going to dodge it!

Divination Rhymes

Rich man, poor man,
 Beggar man, thief,
 Doctor, lawyer,
 Indian chief.

Charms and Wishes

New moon, new moon,
 Truly and trusty,
 Tell me who
 My love must be.

I see stars
 And stars see me.
 I wish I may,
 I wish I might
 Get this wish
 I wish tonight.

Lullabies

(Brewster lists lullabies with rhymes, but since they are sung, I have moved this entry to the song section which follows.)

Finger (and Toe) Rhymes

This little pig went to market . . .

This is the church,
 And this is the steeple;
 Lift up the roof
 And see the people.

Beginning with the little finger:

Littleman
 Ringman
 Longman
 Lickpot
 Thumbbo

Tickling Rhymes (usually for babies or very small children)

"Hold a hand above the child and say:

Old bee 'way up yonder, z-z-z-z-z,
 Come down and get you in the belly gut,
 belly gut.

By the time 'get you' is reached, the hand is on the child's stomach, and he is gently shaken."³

"Wind-ee
 Wind-ee
 Wind-ee (*Then suddenly tickle the child in the stomach and say:*)
 Clock, clock, clock!"⁴

Asseverations

Cross my heart and hope to die!

Recitations (from very short rhymes to extended ones)

When I was a little boy
About so high,
Mama took a little stick
And made me cry.

Now I am a big boy,
Mama can't do it;
Papa takes a big stick
And tends right to it.

"Smart Aleck" Rhymes

What's your name?
John Brown,
Ask me again,
And I'll knock you down.

Roses are red,
Violets are blue,
Skunks have instincts,
And so do you.

Friendship or Autograph Album Verses

When you get married,
Live at your ease,
Have a good husband,
And do as you please.

U R 2 good
2 be
4 gotten

Read	See	That	Me
Up	Will	I	Love
And	You	Love	You
Down	And	You	And

Tongue Twisters

Toy Boat (*This does not look like a tongue-twister, but try saying it rapidly a dozen times. This is the shortest twister I know.*)

A cup of proper coffee in a copper coffee cup.

Swan swam over the sea—
Swim, swan, swim;
Swan swam back again,
Well swam, swan.

Miscellaneous Rhymes

I wish I was in Arkansas
A-sittin' on a rail,
A sweet potato in one hand
And a 'possum by the tail.

The rabbit skipped,
The rabbit hopped,
The rabbit ate
The turnip top.

**RIDDLES**

Brewster does not include riddles in his listing because they are treated separately by Archer Taylor,⁶ but riddles most certainly do belong with children's folklore. In the archive they are found throughout the WPA manuscript collection as well as on recordings. There are three basic groups of riddles: the true riddle, the puzzle or problem riddle, and the conundrum or trick riddle. The true riddle compares one thing to another totally unlike thing. It is essentially a matter of untrue comparison, but the answer can be worked out with time and imaginative thought. The puzzle is obvious and can readily be worked out, as any arithmetical problem can

be, or as any problem with given clues can be. The conundrum or trick riddle cannot possibly be worked out, and it is essentially a joke riddle, the trickster asking his victim to solve the impossible and then having the planned-for last laugh.

True Riddle

It has four legs and a foot
And can't walk,
It has a head
And can't talk.
A bed.

I washed my hands in water
That never rained nor run,
I wiped my hands on silk
That was neither woven nor spun.

I washed my hands in dew and
wiped them on corn silk. (from Illinois—
land of Lincoln and Carl Sandburg)

The Puzzle or Problem Riddle

The most famous one—to which you, of course, know the answer—is: A man with a fox, a goose, and some corn came to a river that he had to cross. He could, however, take only one across at a time. If he left the goose and corn while he took the fox over, the goose would eat the corn; and if he left the fox and goose, the fox would kill the goose? How did he get them over?

And another, with the answer contained within the riddle itself:

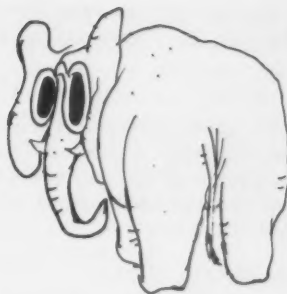
Between the earth,
Between the sky,
Not on a tree.
Now I've told you,
Now you tell me.
The knot on the tree

One more:

A duck before two ducks,
A duck between two ducks,
A duck behind two ducks.
How many ducks?
Three

The Conundrum or Trick Riddle

Here belong the elephant jokes, the grape jokes,



and all others of their like and ilk, as well as the time-worn and yet amusing conundrums, all impossible of solution:

Why do ducks have flat feet?
From stamping out forest fires.

Why do elephants have flat feet?
From stamping out burning ducks

Why don't elephants like martinis?
Did you ever try to get an olive out of
your nose?

How can you tell an elephant from a grape?
Jump up and down on it for a while. If
you don't get any wine, it's an
elephant.

What's the difference between a hen and a
man?
A man can lay an egg on a red hot stove
without burning himself, and a hen
can't.

What's the difference between a ballerina
and a duck? (*There seem to be a lot of
ducks here. Anyhow, the answer is:*)

One goes quick on her beautiful legs,
and the other goes quack on her beautiful
eggs.

Why did the lady sue the department store?
Because she bought a Living Bra, and
it bit her. *That gem came from a 10-
year-old in Connecticut. I am merely
reporting. It is now part of our
heritage.*)

SONGS

This is a broad category with many subdivisions
and obvious overlaps. I give here, by way of sug-

gestion again, the chief ones that have occurred to Alan Jabbour, Joe Hickerson, and myself.

Lullabies

This is a very gentle reduction of the old ballad "The Twa Corbies," where two (sometimes three) crows perch on the body of a dead horse, cruelly slain by a butcher, and pick his eyes out one by one.⁶

BAA, BAA, BLACK SHEEP

Baa, baa, black sheep, where'd you leave your lamb?

Way down yonder in the valley,
The birds and the butterflies a-picking out its eyes

And the poor little thing cried, "Ma-a-amy."

Mammy told me before she went away

To take good care of the baby.

But then I went away and the baby ran away,

And the poor little thing cried, "Ma-a-amy."

The birds and the butterflies a-flying all around.

And the poor little thing was crying,

"Ma-a-amy."

Nursery Songs

Virtually any song which can soothe or calm a child or amaze and interest him can be considered here. Of them all, "Cocky Robin" is a delight. This version comes from Kentucky and was collected by Cecil Sharp in 1917.⁷

COCKY ROBIN

Who killed Cocky Robin?

Who killed Cocky Robin?

Me, says the sparrow,

With my little bow and arrow,

It was I, it was I.

Who seen him die?

Who seen him die?

Me, says the fly,

With my little teenty eye,

It was I, it was I.

Who caught his blood?

Me, says the fish,

With my little silver dish.

Who made the coffin?

Me, says the crane,

With my little narrow plane.

Who made the shroud-en?

Me, says the eagle,

With my little fine needle.

Who dug his grave?

Me, says the crow,

With my little spade and hoe.

Who hauled him to it?

Me, says the lark,

With my little horse and cart.

Who let him down?

Me, says the flea,

With my little limber knee.

Who pat his grave?

Me, says the duck,

With my big splatter foot.

Who preached his funeral?

Who preached his funeral?

Me, says the swallow,

Just as loud as I could holloa,

It was I, it was I.

Animal Songs

The bear went over the mountain.

The bear went over the mountain. . . .

Alligator, hedgehog, anteater, bear,

Rattlesnake, buffalo, anaconda, hare,

Bullfrog, woodchuck, wolverine, goose,

Whippoorwill, chipmunk, jackal, moose . . .

(from Michigan)

Cumulative Songs

These are delightful and will fascinate any youngster and keep him or her happily busy for a week or so. You may wish to be rid of the song and child at the end of the week, but in the meantime:

THE TREE IN THE WOOD

On the ground there was a tree,

The prettiest little tree you ever did see,

The tree's on the ground

And the green grass growing all around,

'round, 'round,

And the green grass growing all around.



And continuing with cumulative bits such as a limb, nest, bird, wing, up to the last stanza, when you should be out of breath:

On that flea there was a mosquittee,
The prettiest little mosquittee you ever did
see.

The mosquittee's on the flea
And the flea's on the wing
And the wing's on the bird
And the bird's on the nest
And the nest's on the limb
And the limb's on the tree
And the tree's on the ground
And the green grass growing all around,
'round, 'round
And the green grass growing all around.⁸

FIDDLE-I-FEE

Had me a cat, the cat pleased me,
I fed my cat in yonders tree,
Cat went fiddle-i-fee.

and on until the last stanza:

Had me a horse, the horse pleased me,
I fed my horse in yonders tree,
Horse went neigh-neigh-neigh,
The cow went moo-moo-moo,
The guinea went poterack-poterack,
The sheep went baa-baa-baa,
The dog went boo-boo-boo,
The pig went krucy-krucy,
The hen went kaa-kaa-kaa,
And the cat went fiddle-i-fee.⁹

Play Party Songs (Kissing Games and Love Songs)

Even though dancing was frowned upon in the

Tennessee hills and parts of the Midwest frontier, love was not. The greatest number of youngsters' songs are in this category, and the past here is refreshing. There are hundreds: "Skip to My Lou," "Rose in the Garden," "Marriage," "Bounce the Cymbil," "Old Grandpaw Yet," "Rise You Up, My True Love," "As the Snow Lies on the Field," "The Keys of Canterbury," "Here Come Three Knights A-Riding." Are the titles alone not wonderful?

THE CHIMNEY SWEEPER

Here goes a poor old chimney sweeper,
He has but one son and he cannot keep him,
He says he will and must get married,
Go choose you one and do not tarry.

Here stands one of your own choosing,
We have no time for to be losing,
Join your right hands, this broom step over,
And kiss the lips of your own true lover.¹⁰

In quite literal fact, many couples were married through the stepping over of a broom. I have in my notes somewhere, "We-uns believe that you can be married by kissing and stepping over a broom." If all of life were as simple as that.

Nonsense Songs

If your favorite child has not driven you up the wall with some cumulative song, he will with a nonsense song:

On a bright and summer's morning,
The ground all covered with snow,
I put my shoulder to my gun,
And a-hunting I . . .
And a-hunting I did go.

I went up on the mountain
Beyond yon high hill,
And fifteen or twenty,
Ten thousand I . . .
Ten thousand I did kill.

The money that I got
For the venison skin,
I hauled it to my daddy's barn,
And it wouldn't half go . . .
It wouldn't half go in.

Some boys and girls were skating
On a bright and summer's day,

The ice broke through, they all fell in,
The rest they run . . .

The rest they run away.

I went up on the mountain
Beyond the peak so high,
The moon come around with lightning
speed,
"I'll take a ride" . . .
"I'll take a ride," says I.

The moon come around the mountain,
It took a sudden whirl,
My feet slipped and I fell out
And landed in this . . .

And landed in this world.

The man that made this song tune
His name was Benny Young,
If you can tell a bigger lie,
I'll say you ought to be . . .
I'll say you ought to be hung.¹¹

Songs for Special Occasions

These range from "Happy Birthday to You" and the 50 or more stanzas of "Yankee Doodle" to this very favorite of mine, an extraordinarily lovely Christmas song to the tune of "Here We Go 'Round the Mulberry Bush." Based on a very old English carol, it was collected by W. W. Newell, who reported in 1892 that it was sung "a few years ago [by] Catholic children, in the streets of New York."¹² Bless them. You will, on the reading and singing. One version is:

Two little ships were sailing by,
Were sailing by, were sailing by,
Two little ships were sailing by
Upon a Christmas morning.

Guess who was in one of them,
One of them, one of them,
Guess who was in one of them
Upon a Christmas morning.

The Blessed Virgin and her Son
And her Son, and her Son,
The Blessed Virgin and her Son
Upon a Christmas morning.

Guess who was in the other of them,
Other of them, other of them,
Guess who was in the other of them
Upon a Christmas morning.

George Washington and his son,
And his son, and his son,
George Washington and his son
Upon a Christmas morning.

I wash my face in a golden vase.
A golden vase, a golden vase,
I wash my face in a golden vase
Upon a Christmas morning.

I wipe my face on a lily-white towel,
Lily-white towel, lily-white towel,
I wipe my face on a lily-white towel
Upon a Christmas morning.

I comb my hair with an ivory comb,
An ivory comb, an ivory comb,
I comb my hair with an ivory comb
Upon a Christmas morning.

Parodies

Children, cruel little creatures that they frequently are (Yah! Yah! Sani-Flush!/Jennie brushes her teeth with a toilet brush!), adore parodies that ambush and attack their elders and the sweet world of parents, teachers, aunts, and uncles.

Mary had a little lamb,
Her father shot it dead,
Now Mary takes her lamb to school
Between two hunks of bread.

In addition to the above—games, rhymes, songs—children's folklore includes virtually everything which one finds in the folklore of their elders. The Library of Congress, for example, has issued five longplaying records of the "Buh Rabbit" tales, told in the Gullah dialect, and of the "Jack Tales," which recount Jack-the-Giant-Killer's exploits in North Carolina—a hundred dollars a head for giants and corn pone to eat while walking down a country road. These are thoroughly delightful.

And beyond this, consideration should be given to proverbs (Rain before seven,/Stop before eleven); dreams (If you dream of a half-starved duck, someone who pretends to be your friend is actually your enemy); omens of good

and bad luck (If you see a woolly worm and don't spit, you will have bad luck); love (I used to be a little girl/Playing in the sand,/Now I am a great big girl,/All I need's a man.); beliefs (Licorice is made from old rubber boots); manners (Go to the clam, thou wriggler,/Consider her ways and be wise); jokes (Within a time limit of 12 seconds name 12 animals from Africa.—Nine lions and three elephants); hiccup

cures (Hee-cup, teacup/Jump up, Jacob!); or of virtually anything else which belongs—if we simply take the time to notice—to this wonderful world of ours and of our children, the world which happily lies beyond the daily headlines to which we give undue importance. The sandbox, by way of example, in the back yard will endure long beyond your morning newspaper. It is good that it is so.

NOTES

¹ An exact count is impossible. A woman in West Virginia on one tape, for example, may give us 20 riddles, five songs, and half a dozen anecdotes; the songs are titled, but the riddles are not and are therefore listed as a group.

² Paul G. Brewster edited the "Games and Rhymes" section of *The Frank C. Brown Collection of North Carolina Folklore*, 7 vols. (Durham, N.C., Duke University Press, 1952-64) 1:31-219.

³ From Mrs. L. L. McDowell in the *Tennessee Folklore Society Bulletin*, September 1944, p. 1.

⁴ From Herbert Halpert in the *Kentucky Folklore Record*, January-March 1955, p. 7.

⁵ Archer Taylor edited the "Riddles" section of *The Frank C. Brown Collection of North Carolina Folklore*, 1:285-328.

⁶ This version, sung by Bascom Lamar Lunsford of South Turkey Creek, N.C., is available for sale on

Library of Congress longplaying record AFS L20.

⁷ For the early history of Cock Robin rhymes see Virginia Haviland's article "Who Killed Cock Robin?" in this issue of the *Quarterly Journal*.

⁸ On Library of Congress longplaying record AFS LP12, recorded by Vance Randolph from the singing of Doney Hammontree at Farmington, Ark.

⁹ On Library of Congress longplaying record AFS LP14, recorded by Artus Moser from the singing of Mrs. Maud Long at Hot Springs, N.C.

¹⁰ On Library of Congress record AFS 869 B1. Not on general sale and must be specially ordered. Recorded by Laurence Powell from the singing of Mrs. Emma Dusenbury, Mena, Ark.

¹¹ On Library of Congress longplaying record AFS LP21, recorded by Artus Moser from the singing of Bascom Lamar Lunsford of South Turkey Creek, N.C.

¹² *Journal of American Folklore* 5 (1892):326.



Cataloging Children's Materials

at the Library of Congress

by Treva Turner

Children's books have been in the collections of the Library of Congress almost from the days of the Jefferson Collection, and after the copyright deposit law of 1870 was passed the Library began receiving them on a systematic basis. Until 1957, however, there was no attempt to provide separate catalog access to these by then tens of thousands of books. At that time a number of students literally combed the stacks to identify and record juvenile material, and through their diligent efforts a rough shelflist, or record of books as they are arranged on the shelf, was developed. This project was certainly a start, but it did not meet the needs of serious users, whose only other recourse was to go through the entire catalog of the Library's general collections.

The deficiencies became more apparent a few years later, when, in March 1963, the Children's

Book Section was established in the Reference Department to provide bibliographic services and a resource center for authors, illustrators, and scholars concerned with children's books. The classified catalog, or shelflist, was moved into the Children's Book Section early in 1965, and its single approach—through class numbers only—became more and more inadequate for the needs of the section. At the same time, it was recognized that the regular Library of Congress cataloging for children's books was not really suitable for small school and public libraries that purchased Library of Congress printed cards. In particular, the subject heading scheme, with its high degree of specificity and frequent use of subdivisions such as JUVENILE LITERATURE, was quite inappropriate for use in collections consisting entirely of juvenile materials. Book distributors wishing to participate in the "Cards With Books" program, which enabled them to include catalog cards with each book requested from them, were particularly anxious for the Library to develop more specialized and comprehensive coverage of current children's books.

With these considerations in mind, the Librarian requested authorization from Congress, in the budget of fiscal 1966, for the establishment of a Children's Literature Cataloging Office, which would be responsible for developing cataloging practices suitable for children's libraries and for providing a comprehensive catalog for the Children's Book Section. Funds were allocated and on November 22, 1965, the Children's Literature Cataloging Office was established under the direction of Patricia Hines.

The Annotated Card Program for juvenile materials—the AC program—was described in an article in the American Library Association's *Library Resources and Technical Services* (Fall 1966) by Edmond L. Applebaum, assistant director of the Processing Department. He noted that Mrs. Hines' "initial responsibility was to assure cataloging coverage of currently-issued children's literature, and her second responsibility was to adapt existing LC printed cards to assure coverage of earlier, in-print children's books." From November 1966 through October 1972, the program covered 20,200 current books and 10,005 retrospective titles, thus making LC annotated cards available for well over 30,000 children's books.

Treva Turner is head of the Children's Literature Cataloging Section in the Subject Cataloging Division.

The first year's annual report from the Children's Literature Cataloging Office stated:

The card prepared departs from the regular cataloging of the Library of Congress in the following ways: (1) added entries are made for all illustrators; (2) a short, concise summary, not critical or evaluative in any way, is provided; (3) Library of Congress subject headings are used with fewer subdivisions and with an approach to application which provides maximum availability of the book to the reader; (4) Dewey numbers are assigned from the ninth abridged edition.

A closer look at each of the four major exceptions will highlight the problems the program has been trying to solve.

The Illustrator Added Entry

The role of illustrator is of such importance for children's books that catalog access to the literature by illustrator is essential for serious research, as well as useful to the casual reader. It was therefore decided at the outset of the AC program that added entries would be provided for all illustrators.

Annotations

The provision of "a short, concise summary, not critical or evaluative in any way" is one of the major features distinguishing the annotated card from regular Library of Congress cataloging. The annotation is designed to provide librarians with information about the scope and contents of the book, both for acquisitions purposes and for assisting users in the selection of reading material. It should also give readers an additional clue to the contents and flavor of the book—children in particular will get much more from a brief description than from a terse, topical subject heading.

The development of Cataloging in Publication, in which the cataloging information is printed in the book, has had certain side effects on the annotations, since they are included along with other cataloging data. Annotations have proved useful, for example, to librarians and browsers, as well as to users of the card catalog. Summaries of nonfiction continue to be as comprehensive as possible, but annotations for fiction should not give away too much of the plot, particularly for adventure and mystery stories.

Subject Headings

There has never been a widespread consensus on the kind of subject heading scheme best suited to the needs of a children's literature collection. This comes as no surprise when one considers the great diversity of those needs. "Children's literature" includes everything from read-aloud books and basic primers to fairly sophisticated fiction and nonfiction for junior high school students. Catalog users may include not only children from age five to 15 but also adult librarians, parents, and teachers. The catalog itself may be organized as a separate unit in a children's room or school library, or it may be included within the main adult catalog in a small public library.

During the first half of this century, four lists of subject headings for children's materials were published, of varying lengths and degrees of difficulty and specificity.¹ All are woefully out of date, and it is assumed that most children's collections now use the *Sears List of Subject Headings*. While the Sears list is structured along the same lines as the Library of Congress subject headings, it is much shorter and has fewer subdivisions than LC and is thus better suited to small or medium-size general collections. However, there are no reliable figures available on just how many libraries are using which schemes, or with what results.

There is a scarcity of literature on the topic and, despite an occasional challenge from a library school and the even rarer cry in the form of correspondence from the field, it is clear that the profession as a whole has not been able to resolve the problem but agrees that some modification of adult headings ought to be made for children's materials.

The Library's *Cataloging Service*, Bulletin 74 (April 1966), announcing the availability of the annotated cards for children's literature, described the juvenile headings as "an application of the Library of Congress subject heading system specifically designed for a card catalog of children's literature." At the start the "specific design" was something of a learn-as-you-go operation, performed under tremendous pressure to make printed cards available. In the absence of any theoretical research, user studies, or general agreements on the "best" subject headings for children, the catalogers had to substitute intui-

372.8
H**Havighurst, Walter, 1901-**Midwest and Great Plains. Walter Havighurst, editor.
Grand Rapids, Fiedler Co. (1967)

384 p. illus. (part col.) 28 cm. (United States social studies)

A social studies textbook including information on the land, climate, history, people, agriculture and industry of the eight states of the Midwest and six states of the Great Plains.

1. Middle West. 2. Great Plains. 1. Title.

F595.2.H3

372.8

A C 67-3123

Library of Congress

In-depth cataloging of juvenile materials began in the fall of 1965, when the Annotated Card (left) was first offered as an alternative to the standard Library of Congress card (below). On the AC card, a brief summary was provided and the subdivision JUVENILE LITERATURE was dropped from the subject headings.

Havighurst, Walter, 1901-Midwest and Great Plains. Walter Havighurst, editor.
Grand Rapids, Fiedler (1967)

384 p. illus. (part col.) 28 cm. (United States social studies)

1. Middle West—Juvenile literature. 2. Great Plains—Juvenile literature. 1. Title.

F595.2.H3

372.8'91

67-17899

Library of Congress

§

tion, frequent consultation of the Sears list and authorities in the field, and common sense for a master plan of subject heading development. It is a tribute to the experience, skill, and energy of Mrs. Hines and her staff that they were able to achieve a high level of consistency.

Basic principles of application emerged and were enumerated by Mrs. Hines in an addendum to Mr. Applebaum's 1966 article in *Library Resources and Technical Services*:

- 1) Elimination of subdivisions such as JUVENILE FICTION.
- 2) Use of subject headings for most fiction.
- 3) More generous use of subject headings, often including the use of both a specific and a general heading.
- 4) Use of headings denoting form or kind: JOKE BOOKS, MYSTERY STORIES, etc.

Sears headings are occasionally used in addition

to or in place of the LC headings, some spellings are modified (airplanes for aeroplanes), and some totally new headings were created (CLAY MODELING, STORIES IN RHYME).

It had been felt from the outset that what the world did *not* need was another subject heading list, but requests began to be heard for some kind of authority list. Finally, in June of 1969, the Library published *Subject Headings for Children's Literature: A Statement of Principles of Application and a List of Headings That Vary From Those Used for Adult Literature*, a 30-page pamphlet designed for use with the big red book of regular LC headings. The pamphlet listed the 200 modified LC, standard Sears, and completely new headings that had been established for use along with the standard LC headings and outlined the rules of their application.

The original plan had been to update the list by the occasional publication of a new edition.

In 1969 the AC and the standard LC cards were combined and the American Library Association adopted the resulting card (right) as the national uniform standard for cataloging children's materials. The special AC headings appear in brackets after the subject headings. Here the headings are the same because they indicate geographical location, but for other topics the AC headings provide simplified terms and updated spelling. When pre-1969 cards are reprinted, they are revised according to the AC practices and the old cards are canceled.

Havighurst, Walter, 1901-
Midwest and Great Plains. Walter Havighurst, editor.
[Grand Rapids, Fiedler Co., 1972]

312 p. illus. 28 cm. (Man and communities)

SUMMARY: A social studies text introducing the geography, history, industries, agriculture, and resources of the eight midwestern and six plains states.

1. Middle West—Juvenile literature. 2. Great Plains—Juvenile literature. (1. Middle West. 2. Great Plains.) I. Title.

F595.2.H3 1972

917.7

70-181700

MARC

Library of Congress

T2 (4)

AC

Supplements were thought to be unnecessary and impractical, since the list was growing very slowly. In response to requests communicated through the American Library Association (ALA) ad hoc Committee on the Cataloging of Children's Materials, appointed by the Cataloging and Classification Section of the Resources and Technical Services Division in 1967, the Library agreed to include additions in the regular supplements to the LC subject heading list. The cumulative January-September 1971 supplement contained the first of these juvenile heading supplements in a special section, including about 90 entries representing the additions to the list since its publication in 1969. The April-June 1972 supplement carried the latest installment of 15 headings. There are no plans at present to issue a new edition of *Subject Headings for Children's Literature*.

At the start of the program, the annotated cards with the adapted juvenile headings were printed as a separate series, in addition to the standard LC cards for children's books. Once the program had proven itself, however, both operationally and in terms of its acceptance outside the Library, the decision was made to combine the two cards. Since January 1969, the printed cards for all children's books receiving AC cataloging treatment have included Dewey numbers, annotations, regular LC subject headings, and the adapted juvenile headings in brackets.

There remain several unanswered questions: How effective have the new LC juvenile headings proven in children's libraries? How do they com-

pare, from the user point of view, with other existing schemes? To what extent can LC headings be interfiled with Sears? How important is total consistency for adequate subject access to children's literature? Would a user study indicate a serious problem due to lack of standardization? No reliable information is yet available to answer these questions.

Classification

Since both the Dewey Decimal and the Library of Congress classifications were designed primarily for adult materials, the annotated card program was confronted with another problem of adaptation for children's materials.

Most children's collections are relatively small in size, and it was originally decided that the Dewey numbers supplied on the printed AC cards would be taken from the ninth abridged edition of the *Dewey Decimal Classification*. This was done by the children's catalogers for the first three years of the program, after which the assignment of the Dewey Decimal numbers was taken over by the Decimal Classification Division. Subsequently, the Dewey numbers have been assigned from the regular unabridged tables, with the usual inclusion of prime marks to indicate logical breaks (the first prime indicates the regular abridged number).

A Cataloging "Standard"

The problem of standardization is an important

one for the cataloging of children's materials, as it is for all the technical services. In his article "Crisis in Children's Cataloging," which appeared in the September 15, 1966, *Library Journal*, Theodore Hines objected that in launching the annotated card program the Library of Congress was departing from the cataloging standards which prevailed "by gentleman's agreement" among the commercial sources. Although one might question the reality of such an agreement since many obvious variations in cataloging are produced by these sources, Dr. Hines' article did serve to draw attention to the need for standardization of cataloging.

In response to his request that the American Library Association give some consideration to the problem, the ad hoc Committee on the Cataloging of Children's Material held its first meeting during the Midwinter Conference in January 1967, and the points Dr. Hines had raised were discussed along with others.

Chaired by Priscilla Moulton, the committee has continually provided feedback and support for the LC annotated card program. Mrs. Hines served as a consultant to the committee until her appointment as assistant chief of the Catalog Management Division, after which the current head of the children's cataloging section assumed these liaison duties. Other representatives of the Library have also attended meetings from time to time. The committee has sought to gather information on cataloging needs from school and children's librarians and to publicize the AC program. It has also provided a forum for discussion of classification problems and the whole issue of subject headings.³

At the 1969 Midwinter Conference of the ALA, the committee recommended "the adoption of Library of Congress cataloging of children's materials as the national uniform standard." A brief announcement of the committee's recommendation appeared in the July 1969 *ALA Bulletin*, and in the following February Florence DeHart, of the School of Library and Information Science, University of Wisconsin at Milwaukee, published an article in *Library Journal* entitled "'Standardization' in Commercial Children's Cataloging." In it she compared the subject heading treatment given 128 books by four different sources: LC annotated cards, the

Catalog Card Corporation of America, *Library Journal* cards, and H. W. Wilson cards. Her intention was to compare LC subject headings with those provided by commercial firms. Unfortunately, the books in the sample were selected from *Children's Books, 1966* (compiled by Virginia Haviland and Lois B. Watt, with an advisory committee, and published by LC in 1967) and the LC subject headings assigned to those books represent the earliest stages of the development of the LC juvenile scheme.

David Remington, recently appointed assistant chief of the Subject Cataloging Division at the Library of Congress, served as consultant to the committee from BroDart and has sought to encourage cooperation among commercial cataloging sources, ALA, and the Library of Congress. One of Mr. Remington's major interests is the implications that a widely accepted standard would have for the cataloging produced and sold by commercial firms. It is estimated that there are between 80 and 100 firms now offering cataloging data to libraries, usually in the form of complete, custom-prepared sets of cards with call numbers and added entries overtyped, often accompanied by book pockets and cards, spine labels, and other bibliographic paraphernalia. While one of the major competitive factors among these firms is the offer of service tailored to the idiosyncracies of each local situation (gold spine labels, subject headings in mauve italics), major differences in cataloging are expensive to provide, and the more standardization libraries can be educated to request, the more profitable will be the job of the commercial producer.

The annotated card program for catalog coverage of children's material is now seven years old. The art of nonevaluative annotation has been developed, along with a juvenile subject heading scheme. Over 30,000 books have been given AC treatment, the 130,000-card dictionary catalog of the Children's Book Section provides excellent access to the LC children's collections, and hundreds of thousands of cards have been sold to subscribing libraries. In addition to books, AC headings have been applied to children's audiovisual materials since February 1972.

A glance into the future suggests that appropriate concern will continue to center on the question of standardized subject access and on the role LC cataloging copy is to play in the distribu-

tion of cards by cooperative sources and commercial suppliers. The Cataloging in Publication program will prove an important factor in future developments, for it is anticipated that virtually all the materials being added to children's collections across the country will eventually contain

LC cataloging data. It is the hope of the Library of Congress that this service will continue to relieve children's librarians of unseemly delays and burdensome cataloging duties while ensuring comprehensive coverage of a truly professional quality.

NOTES

¹ Sadie Ames, *List of Subject Headings for Use in a Dictionary Catalog of Children's Books* (Pittsburgh: Carnegie Library, 1903), 58 p.

Margaret Mann, *Subject Headings for Use in Dictionary Catalogs of Juvenile Books* (Chicago: American Library Association, 1916), 113 p.

Elva S. Smith, *Subject Headings for Children's Books in Public Libraries and in Libraries in Elementary and*

Junior High Schools (Chicago: American Library Association, 1933), 235 p.

Eloise Rue and Effie LaPlante, *Subject Headings for Children's Materials* (Chicago: American Library Association, 1952), 149 p.

² In the fall of 1972 the committee became permanent, with Winifred Duncan as chairman.

LITERATURE ON CATALOGING FOR CHILDREN, 1954-1972

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L. K. M. Gorski, "ABC Classification for Children Using School and Public Libraries," *Library Journal* 88 (Nov. 15, 1963): 4437-4440.

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E. S. Herman, "Another Look at Cataloging" [letter], *Library Journal* 91 (Dec. 15, 1966): 6140.

"Cataloging of Children's Material: Recommendations by the Committee," *ALA Bulletin* 63 (July 1969): 884.

Florence DeHart, "'Standardization' in Commercial Children's Cataloging," *Library Journal* 95 (Feb. 15, 1970): 744-749.

Inglewood, Calif., Public Library, *Library of Congress Classification Adapted for Children's Books*, 1971. 162 p.

Jessica L. Harris and Theodore C. Hines, "LC Cataloging as a Standard for Children's Material," *Library Journal* 97 (Dec. 15, 1972): 4052-5054.



Books for Children Who Read by Touch or Sound

by Catherine B. Wires

A five-year-old with cerebral palsy presses the bar on a cassette recorder and follows Peter Rabbit into the forbidden garden. A blind Boy Scout fingers the raised dots and carefully builds a bird feeder from the instructions in *Boy's Life*. A multiply handicapped girl looks at the words and pictures as she listens to a talking book that tells her about the female reproductive system. Perhaps their parents already knew about the Library program that provides books for handicapped children. If not, an alert teacher, doctor, minister, librarian, or friend may have told them of this national service.

In 1931, Congress authorized the Library of Congress to provide a national program of free reading material for blind adult citizens. The word "adult" was removed from the act in 1952, making blind children eligible for services and materials. The Division for the Blind, which administered the program, immediately began developing a collection of children's books. Up to that time, the American Printing House for the Blind in Louisville, Ky., had been publishing textbook material for the nation's young blind readers. To avoid duplication and encourage cooperation, it was agreed that the Printing House would

continue to produce textbooks while the Library of Congress would provide recreational and supplemental reading. An advisory committee was set up to help choose a basic collection and to guide its development. In 1966, Congress passed Public Law 89-522, extending service to citizens with other disabilities which present obstacles to reading, thereby increasing the number of eligible readers and expanding the division's responsibility. Its title became the Division for the Blind and Physically Handicapped (DBPH).

Members of the division's staff take the expanded responsibility seriously, as do the staff members of the cooperating libraries throughout the country which serve readers in specific geographic locations. These libraries, which function as circulation centers, mail books directly to borrowers. To serve current readers and to reach potential readers, many of the regional libraries place deposit collections in schools, hospitals, and public libraries. Regional librarians also coordinate summer reading programs, hold story hours, give book talks in schools, and conduct surveys in an effort to provide good service for their young readers.

Talking books and braille books are the mainstays of the collection of books for blind and

Catherine B. Wires is the selection assistant for juvenile and young adult material at the Division for the Blind and Physically Handicapped.

Listening to a specially recorded disc on a talking-book machine opens the world of reading to this child.

physically handicapped readers. A braille book contains the entire text of a print book embossed in raised characters. A talking book is the disc recording of a professional reading the print book aloud. Talking books, braille books, and all other materials and services provided by DBPH are available to citizens who have either permanent or temporary disabilities which prevent them from reading a print book.

Several other formats have been developed to meet the special reading needs of young patrons. One of the most popular is the book-record combination, which combines both the recorded version of the text and a copy of the print book. Handicapped children with vision delight in being able to see and hear their books at the same time, even if someone else has to hold the book and turn the pages for them. A few of the favorites available in this format are *Whistle for Willie*, *The Growing Story*, *Grandfather and I*, and *Where the Wild Things Are*. Book-record combinations have also proved to be a valuable learning aid for many children with learning disabilities by providing the double reinforcement of both sight and sound. Some of these stories feature a brief musical introduction and are read slowly with expression.

Twin-vision is a special format which combines the complete print book with the interpaginated braille text in one attractive volume. Sighted parents frequently use twin-vision books to help their children learn braille, while blind parents use the books to read to their sighted children and to help the children learn to read print. This format is also useful for groups which include both blind and sighted children, since it helps to minimize the physical difference between the children. Young readers are responding eagerly to "Scratch 'n Sniff" books, an innovative addition to the twin-vision series. These books feature fragrance strips; when a child scratches a strip, it releases a fragrance related to the story, adding both fun and a learning experience. Two of the most requested "Scratch 'n Sniff" titles are *The Sweet Smell of Christmas* and *Detective Arthur on the Scent*.

The most recent special format is the book-cassette combination, which is comparable to the book-record format. Most of the titles in this series were purchased from commercial sources

and are intended especially for use with readers from kindergarten through third grade, since cassette machines are simpler to manipulate than talking-book machines. The book-record combinations, on the other hand, are intended for children of various ages.

Looking ahead, readers may soon anticipate projected books as another service from DBPH. This medium may feature cassettes containing microfilm which will be projected on the screen of a portable unit designed specifically for use by readers who are physically incapacitated.

Book selection, as in any library, is the heart of the program. Underlying the selection policy is the philosophy that blind and physically handicapped readers have the same needs and tastes as their nonhandicapped peers, and that DBPH is responsible for providing its patrons with the same range of books so readily available to their nonhandicapped friends. The juvenile collection serves readers from preschoolers through young teenagers. The ultimate aim in building the collection is to contribute to the many aspects of readers' development—social, personal, emotional, intellectual, and recreational. To meet these needs, the collection must contain a great diversity of titles, ranging from *Curious George*, *The Little Auto*, and *Island of the Blue Dolphins* to *The New Feminism* and *Under 21*; a *Young People's Guide to Legal Rights*. This wide variety demonstrates that book selection for handicapped readers is essentially no different from selection for nonhandicapped readers, with one notable exception in children's books. To be effectively transcribed into braille or recorded on disc or tape, the text of a book must stand on its own merit independent of illustrations, diagrams, or graphs. Although it is possible to give verbal explanations of some illustrative material, children's books which depend almost entirely on illustrations are usually unsuitable for transcription or recording.

The division is fortunate to be able to count on the recommendations of the Children's Advisory Committee as a valuable source of titles for consideration. The original committee consisted of librarians from all over the country, but since communication and meeting proved difficult, in 1958 the committee was reorganized, with members from east coast metropolitan libraries. The



Children with different disabilities can enjoy a "Scratch 'n Sniff" twin-vision book together.

present committee is composed of Carolyn W. Field, coordinator of work with children, Free Library of Philadelphia; Augusta Baker, coordinator of children's services, New York Public Library; Margaret Skiff, coordinator of children's services, Cuyahoga County Public Library; and Virginia Haviland, head of the Children's Book Section, Library of Congress. Isabella Jinette recently retired as a committee member and as coordinator of work with children, Enoch Pratt Free Library. DBPH staff members who meet regularly with the committee are the head of the Selection Section and the children's selection assistant. The committee meets each spring and fall, rotating the meeting place among the home cities of the members. The group enjoys spirited discussion at the working meetings, during which they compile their recommendations for talking book, braille, or cassette. The Library is grateful to these librarians who volunteer their time and

expertise for the benefit of the blind and physically handicapped children of the United States.

Reader response provides another excellent source of titles for consideration. Requests usually come from parents, teachers, and regional librarians, rather than from young readers themselves. Letters or memos are answered with an indication of the action to be taken on the suggested titles.

Criteria for selection include quality; appropriateness of content, vocabulary, and style for the intended readers; and the need for a particular title at a given time. In this evaluation, the selection assistant makes use of many aids, including the generally recognized review media, standard bibliographic sources, reader responses, and periodic surveys of the collection. While titles from all sources are considered, final selection is not made until a copy of the print book has been examined. This thorough examination is essential, for it frequently reveals aspects of the book

which reviews and recommendations neglect. The balance of the collection is also weighed carefully. Periodic surveys of holdings reveal strengths and weaknesses of subject areas on the various reading levels, and selections are made accordingly.

Each year the Newbery and Caldecott Award books are produced on talking book or in braille so that handicapped children may enjoy them just as their nonhandicapped friends do. The 1972 Newbery winner, *Mrs. Frisby and the Rats of NIMH*, is available from the regional libraries as a talking book. The 1972 Caldecott Award book, *One Fine Day*, was selected as a book-record combination.

Talking books, braille books, cassette books, and all publications are available completely free of charge to anyone who cannot read or hold conventional books due to visual or physical handicaps. Readers also receive, on indefinite loan and at no charge, talking-book machines and cassette machines.

A number of catalogs are regularly issued and distributed to keep the public informed about what is available. *For Younger Readers: Braille*

and *Talking Books* is a biennial cumulative catalog of juvenile titles. In addition, two bimonthly publications, *Braille Book Review* and *Talking Book Topics*, announce current releases.

Use of the Library's extensive program and materials for the blind and physically handicapped continues to grow as publicity acquaints more readers with the service and as more schools, public libraries, hospitals, and other institutions participate in the program. And DBPH will do its part to guarantee the rights of these exceptional children across the country—the right to read, the right to develop an understanding of themselves and other people, the right to experience this world, and the right to envision fantastic worlds that could be. The preschool reader with cerebral palsy will sigh with relief as Peter Rabbit narrowly escapes from Mr. MacGregor and scurries to the warmth and safety of his own rabbit-hole. The blind Boy Scout will complete his requirements and add the Merit Badge for Bird Study to his sash. And as the multiply handicapped girl gains some understanding of the complex mysteries of her body, she will have less fear and more appreciation of herself.

Recent Library of Congress Publications on Children's Literature*

The following list includes monographs prepared by the Children's Book Section since its establishment in 1963, as well as transcripts of programs presented at the Library in connection with National Children's Book Week.

1 Between Family and Fantasy; an author's perspectives on children's books. By Joan Aiken. *Quarterly Journal of the Library of Congress*, v. 29, no. 4, Oct. 1972: 308-326. 65 cents.

2 Children & Poetry; a selective, annotated bibliography. Compiled by Virginia Haviland and William Jay Smith. 1969. 67 p. (LC 1.12/2:P75) Paper. 75 cents.

3 Children's Books; a list of books for preschool through junior high school age. Compiled by Virginia Haviland and Lois B. Watt with the assistance of a committee. 1964+. Annual. (LC 2.11:) Paper. Issues for 1964-72, 15 cents each.

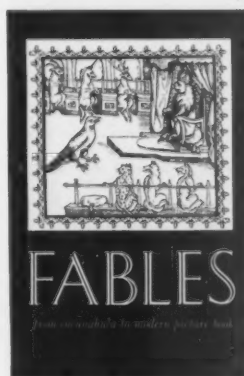
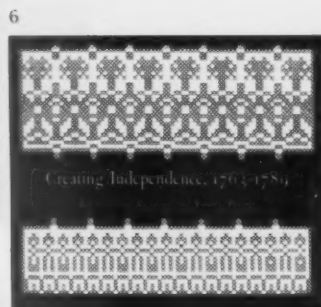
4 Children's Literature; a guide to reference sources. Prepared under the direction of Virginia Haviland. 1966. 341 p. (LC 2.8:C43) Cloth. \$2.50.

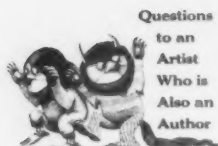
5 ——— First supplement, 1966-69. 1972. 316 p. Cloth. \$3.

6 Creating Independence, 1763-1789; background reading for young people; a selected, annotated bibliography. Compiled by Margaret N. Coughlan. 1973. 62 p. Paper. 75 cents.

7 Fables from incunabula to modern picture books; a selective, annotated bibliography. Compiled by Barbara Quinnam. 1966. 85 p. (LC 2.2:F11) Paper. 40 cents.

8 Folklore of the North American Indians; an annotated bibliography. Compiled by Judith C. Ullom. 1969. 126 p. (LC 2.2:In25/2) Cloth. \$2.25.





A Conversation between
Maurice Sendak
and Virginia Haviland

Library of Congress, Washington, 1972



9 **Louisa May Alcott: a centennial for *Little Women***; an annotated, selected bibliography. Compiled by Judith C. Ullom. 1969. 91 p. (LC 2.2:Al 1/2) Paper. 55 cents.

10 **Only Connect.** By P. L. Travers. *Quarterly Journal of the Library of Congress*, v. 24, no. 4, Oct. 1967: 232-248. Out of print.

11 **Questions to an Artist Who is Also an Author**; a conversation between Maurice Sendak and Virginia Haviland. Reprinted from the *Quarterly Journal of the Library of Congress*, v. 28, no. 4, Oct. 1971. 1972. 18 p. Paper. 30 cents.

12 **Serving Those Who Serve Children.** By Virginia Haviland. Reprinted from the *Quarterly Journal of the Library of Congress*, v. 22, no. 4, Oct. 1965. 1966. 16 p. Paper. 20 cents.

13 **The Wide World of Children's Books.** Catalog of an exhibition for International Book Year. Compiled by Virginia Haviland. 1972. 84 p. Paper. 50 cents.

*For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. Bookdealers and purchasers of 100 or more copies are allowed a 25-percent discount. For overseas orders, add 25 percent of the quoted price. When GPO catalog number is shown in parentheses, orders should cite that number.

EDITOR'S NOTE

Continued from page 87

a secretary. The justification for the request cited "the wide national and international cultural possibilities of the work of such a specialist and the important influence of children's literature upon the education of our children and hence upon the future of our democracy." The justification also pointed to the influence that children's books have upon "adult life and behavior as well as the part they play in relations between nations. . . ." Funds were not available at that time, however.

In 1951, two Washington residents, Mrs. Alice Graeme Korff and Mrs. Alice Strong, formed a ways and means committee of two and succeeded in raising the sum of \$2,500 to fund a study by a children's librarian consisting of a survey of the Library's resources in juvenile literature and "a plan for maintaining and extending the use of the collection." Accordingly, on January 5, 1952, the Librarian of Congress wrote to Mrs. Frances Clarke Sayers, at that time Superintendent of Work with Children at the New York Public Library, asking her to accept the threefold assignment of surveying the Library's holdings in children's literature, recommending a program based on these holdings, and drafting a request for funds to be presented to foundations by the Library and interested groups.

In the spring of that year Mrs. Sayers began the survey, serving as a consultant in children's literature for a three-month term. The results of her survey appeared in September 1952 in a working paper, *Children's Books in the Library of Congress*. In it she declared that these facts had been clearly demonstrated:

1. Children's books and reading constitute an area of research in their own right and as such have just claim to the service of the Library of Congress since interest in books and reading for children and young people is the major concern of librarians, educators, sociologists, anthropologists and everyone concerned with the future.
2. The United States Government and many of its agencies have occasion and need to use books for children and young people and to seek the special knowledge pertaining thereto.
3. Children's books are implements in establishing international understanding.

4. Children's books have value in the existing collections and are recognized for their ability to further knowledge and research.
5. Without the implementation of the specialist's knowledge of the material, the worth and value of existing collections are vitiated.
6. The scope of reading for children and young people is great enough to warrant seeking the support of financial aid above and beyond that made available by Congress.

During the next 10 years there was considerable activity centering on children's literature at the Library of Congress. Library officials had numerous meetings with representatives from the AAUW, ACEI, and other groups. The American Library Association expressed its interest in the problem, as did Maxine LaBounty, in charge of work with children at the D.C. Public Library. Beset by space as well as financial considerations, Librarian of Congress L. Quincy Mumford nevertheless gave a sympathetic ear to the many presentations. In his annual report for the fiscal year 1957 he wrote:

Through the years the Library has acquired immense collections of children's books, mainly through copyright deposit but also to a limited extent through gift and purchase. In order to strengthen these collections, the Library was extremely fortunate in securing the services of Irvin Kerlan, Associate Medical Director for the Food and Drug Administration, as Honorary Consultant on the Acquisition of Children's Books. Dr. Kerlan's extensive knowledge gained through his own activities as a private collector of such works and as a lecturer on the subject at many teachers' colleges and universities will be valuable to the Library in its program to strengthen its collections of children's books for the use of authors, illustrators, teachers, and others who work with children.

Dr. Kerlan held the consultant post for three years, his service leading "to much enrichment" of the Library's collection of juvenile literature. The Library's exhibition of the AIGA selection of juvenile books for 1955-57 that marked the 40th anniversary of Children's Book Week in November 1958 was enhanced by originals of the illustrations lent by the publishers and by Dr. Kerlan.

In November 1959 the Library unsuccessfully sought a grant for a three-year pilot project that would supply precise information on the "resources that would be required" for an adequate acquisitions program, bibliographic control over

the Library's collections of children's literature, and satisfactory reference service in this field.

Three years later on March 26, 1962, the House Subcommittee on Legislative Appropriations held hearings on the "Proposed Children's Book Section, Library of Congress." Witnesses were Alberta L. Meyer, executive secretary, Association for Childhood Education International; Mrs. Alice Fulmer Dunham, staff associate for elementary and secondary education of the American Association of University Women, and Nora Beust, chairman of the Joint AAUW and ACEI Committee. In her testimony Miss Meyer indicated that the ALA had joined the AAUW and ACEI in their concern over the need for a specialist in children's books at the Library of Congress and listed other organizations that had expressed their interest and concern in the problem:

American Federation of Teachers; Camp Fire Girls, Inc.; Child Study Association of America; Children's Book Council, Inc.; Children's Book Guild, Washington, D.C.; National Association for Nursery Education; National Council of the Churches of Christ in the U.S.A., Division of Christian Education; National Education Association, Department of Rural Education; and Public Library of Cincinnati and Hamilton County.

Representative Tom Steed (Okla.), chairman of the subcommittee, pointed out that the Librarian's budget included a request for three positions to establish a Children's Book Section—a specialist in children's literature, a reference librarian and bibliographer, and an editorial clerk-typist. He then read the following statement from the justification:

"The primary purpose of the Children's Book Section would be to provide reference and bibliographic services to Government officials, children's librarians, publishers, writers, and illustrators, and the general public, *but not to serve children.*"

He noted that the words "but not to serve children" were underscored and asked the witnesses if that was their understanding of the proposed service. They agreed that it was and also expressed their satisfaction with the Librarian's statement concerning the principal functions of the proposed Children's Book Section.

Thus it was possible for the Librarian to report in 1963 not only that Congressional appropriations had made it possible to establish the new Children's Book Section but also that compilation of a major bibliography of reference works on children's literature was already under way.

And so the prologue ended and the action began. This issue of the *Quarterly Journal* commemorates the first 10 years of the Children's Book Section which, under Virginia Haviland, began operations on March 4, 1963. In this comparatively short time it is amazing to see how many of the hopes of those who worked for the establishment of such a service have been realized, how many of Mrs. Sayers recommendations have been realized. The publications compiled by this small section are listed in succeeding pages; the sales figures and the reviews would satisfy the most critical appraisers. Figures on reference requests answered have increased 317 percent from 1964—the first full year of operation—to 1972.

Probably one of the most interesting factors in the development of the Children's Book Section is its international significance. Dan Lacy, speaking before the sponsors of the Sayers study and invited guests at the Library of Congress on June 13, 1952, said:

"*Work with children in itself is one of the most successful propaganda ideas we have.* . . . The impact of the novelty of the idea on the Burmese and Iranians, for example, who have been taught to think that America is a cold, commercialistic country, is great. The conception among Iranian children that the library is a place to come to have fun reveals a great deal about the character of America. The enormity of the children's book publishing industry is itself impressive."

Programs sponsored by the Children's Book Section have brought speakers from other countries—P. L. Travers, Joan Aiken, Erik C. Haugaard, and Rumer Godden—as well as the Americans John Langstaff and Maurice Sendak. Even more important, the Library's worldwide acquisitions program and the international activities of the staff of the Children's Book Section have brought a flow of children's books to its shelves that form one of the strongest collections of foreign children's literature in the world. Vis-

itors from England, Canada, Australia, Japan, Iran, Singapore, the Philippines, Taiwan, South Africa, Sweden, Finland, the Netherlands, Algiers, Austria, Honduras, Hong Kong, Jamaica, Poland, Norway, Tunisia, West Germany, and many other countries seek out the section. When Mrs. Sayers concluded her report with suggestions "to assemble representative books and periodicals from other countries," "to include children's books in the blanket orders from foreign

countries," and "to enlist the cooperative aid of special language experts throughout the Library in relation to children's books," she did not know how fully the Library would meet those recommendations.

Perhaps most important of all is the acceptance of the Children's Book Section as an integral service of a national research library, a service admired by the Library's counterparts in other countries as an example to follow. SLW

Some Recent Publications of the Library of Congress¹

Creating Independence, 1763-1789. Compiled by Margaret N. Coughlan, Children's Book Section. 62 p. 75 cents. Annotated bibliography of background reading for young people in connection with the Bicentennial of the American Revolution. Included are accurate, well-documented histories and biographies and some historical novels and fictionalized biographies. Annotations indicate the relative importance and estimated interest of each item. Includes illustrations from the Revolutionary period. Preface by Virginia Haviland, head, Children's Book Section, and introduction by Richard B. Morris, Gouverneur Morris Professor of History, Columbia University.

The Development of a Revolutionary Mentality. 157 p. For sale by the Information Office, Library of Congress, Washington, D.C. 20540, or in person from the Information Counter in the Main Building of the Library, \$3.50. Papers and comments presented on May 5 and 6, 1972, at the first of five symposia to be held at the Library of Congress in observance of the Bicentennial of the American Revolution. Introduction

by Richard B. Morris, Gouverneur Morris Professor of History, Columbia University. Papers by Henry Steele Commager, Professor of History, Emeritus, Amherst College; Caroline Robbins, Professor of History, Emeritus, Bryn Mawr College; Richard Bushman, Professor of History, Boston University; Pauline Maier, Assistant Professor of History, University of Massachusetts, Boston; and Mary Beth Norton, Assistant Professor of History, Cornell University. Commentators on the papers are J. H. Plumb, Professor of Modern English History, Christ's College, Cambridge; Edmund S. Morgan, Sterling Professor of History, Yale University; Jack P. Greene, Professor of History, The Johns Hopkins University; and Esmond Wright, Director, Institute for United States Studies, University of London. The symposia and the publication are made possible through a grant from the Morris and Gwendolyn Cafritz Foundation.

¹ For sale by the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402, unless otherwise noted.

